

THE ETUDE

December
1944

Price 25 Cents

music

magazine



**In a World at Peace
... the Legacy of
War Research
will be Glorious
New Products for
Good Living from**

PHILCO



As the tides of war recede and nations strive to perpetuate the ideals of peace on earth and good will to men, we in our homes dare to think once more of the Christmas of tomorrow.

We yearn for small and simple things in the measure of world affairs. GOOD LIVING... comfort, convenience and pleasure for those we love... the Christmas spirit of days gone by... these we ask in return for our struggle, our sacrifice and our sorrows.

High on the list of "products for good living" which America is waiting to own is a new radio or radio-phonograph. In millions of homes, that means a Philco... America's favorite for 12 straight years... the gift of good cheer and good living for many a Christmas of the past.

And now the day draws nearer. Within the framework of production for final and complete Victory, the government has

requested American industry to plan and prepare for peace. Jobs must be ready for fighters returned from the front. Work must be provided for those released from war production. So, the Philco laboratories are getting ready for the day when the signal is given and Philco products for good living may speed for unveiling to your Philco dealer's floor.

Out of the Philco tradition of leadership coupled with the advance of electronic science in Philco war research, will come a rich legacy for Philco owners. Look forward to that Philco radio or phonograph of tomorrow. It will be born of new ideas and new skills. It will bring you greater glories from broadcast and recorded music in fidelity and purity of tone. It will be more than ever a thing of beauty to adorn your home. And it will be the product of the leader... in radio research... in quality... and in value!

NEXT SUNDAY, ENJOY A FULL HOUR OF STAR ENTERTAINMENT
RADIO HALL OF FAME
6 TO 7 P. M., EWT, BLUE NETWORK

What about Television?

Philco has devoted years of research and millions of dollars to the progress of television. After Victory, Philco will be in the forefront of the developments that will bring this new source of entertainment to your home.



THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor
Guy McCoy and Ava Yeargan, Assistant Editors
Dr. Rob Roy Peery, Editor, Music Section
Elisabeth Gay, George C. Knick, N. Clifford Pace
Harold Berkley, Peter Deiro, Peter Hugh Reed
Dr. Nicholas Douy, Karl W. Gehrkens, William D. Revelle

FOUNDED 1883 BY THEODORE PRESSER

Contents for December, 1944

VOLUME LXII, No. 12 • PRICE 25 CENTS

THE WORLD OF MUSIC 676

EDITORIAL
At the Manger (Christmas Poem) 677

MUSIC AND CULTURE

"Let Music Swell the Breeze" 678
Higher Insight in Music Alice Tompkins 679
Chopin Comes to the Film 680
Color in the Popular Orchestra Andre Kostelanetz 683

MUSIC IN THE HOME

The Radio Brings New Symphonic Joys Alfred Lindsay Morgan 685

MUSIC AND STUDY

The Teacher's Round Table Dr. Guy Maier 686
Mastering Awkward Combinations Austin Roy Keefer 687
The Making of a Concert Violinist Yehudi Menuhin 688
Flexibility in Vocal Work Irma Gonzalez 689
The Violinist's Forum Harold Berkley 690
The Baroque Style Exemplified Major Edward W. Flint 691
Developing the School Orchestra William D. Revelle 692
Band Sonority—A Theory George Frederick McKay 693
Questions and Answers Dr. Karl W. Gehrkens 694
Germany's Century-Old Offering to Peace Hazel G. Kinacella 695
The Alluring Music of Cuba Ernesto Lecuona 696

MUSIC

Classic and Contemporary Selections
Tranquillity Arthur L. Brown, Op. 121 697
Pettie Caprice Lydia F. Loman 698
Menuetto, from the "Oxford Symphony" (Symphony Number Sixteen in G)
F. J. Haydn-Percy Goetschius 700
Coasting Cecil Bartley, Op. 9 702
Little Aviator Robert A. Hellard 704
O Little Town of Bethlehem Lewis H. Reimer-Clarence Kohlmann 705
Moonlight Over Nazareth Roland Diggle-Rob Roy Peery 707
Vocal and Instrumental Compositions
Poor Little Jesus (Christmas Solo) (Medium Voice)
Traditional Negro Spiritual Arr. Clarence Kohlmann 708
Procession of the Magi (Organ) Cyrus S. Mallard 709
Badinage (Violin & Piano) Carl Busch 710
Delightful Pieces for Young Players
Joy to the World (Piano Duet) G. F. Handel-Ada Richter 712
Jolly Old Saint Nicholas (Piano Duet) Arr. by Ada Richter 712
My Snow Man (Piano with Words) Anita C. Tibbitts 714
Santa on His Way J. J. Thomas 714
Our Laddie (Piano with Words) Robert Nolan Key 715
A Goodnight Song Hazel Wood 716

THE JUNIOR ETUDE

Elisabeth Geat 728

MISCELLANEOUS

Early Training in Music Lucille S. Rose 694
Voice Questions Answered Dr. Nicholas Douy 719
Organ and Choir Questions Answered Dr. Henry S. Fry 721
Violin Questions Answered Harold Berkley 723

Entered at second-class matter January 16, 1884 at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., Inc. U. S. 5, 4, and Great Britain.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, \$2.75 a year. All other countries, \$3.50 a year. Single copy, Price 25 cents.

FAVORITE PIANO FOLIOS

by Rovenger

A MERRY CHRISTMAS in Song, Verse and Story

A beautiful collection of sixteen easy piano solo arrangements of the most popular Christmas songs and carols by Leopold W. Rovenger. Also contains stories, poetry and pictures pertaining to the Christmas Season. Colorfully illustrated throughout. Teachers, parents and music lovers alike, acclaim this to be the "best!" This collection makes an excellent gift to the young music student... \$5.00

SACRED REFLECTIONS

for Piano Solo

By Leopold W. Rovenger

A choice collection of forty-one of the world's most beloved religious selections.

Carefully edited and fingered for players with only a limited amount of technique.

Will appeal to the young performer and adult player alike... \$7.50

NUTCRACKER SUITE,

Tchaikowsky
Arranged by
Leopold W. Rovenger

This charming and over-popular work is here intelligently brought to the level of young players. The pianistic difficulties which have confined this number to advanced performers are cleverly circumvented. It is a delight to see such highly imaginative material edited, fingered and phrased so well that the student can move easily through the entire group of seven pieces. Can be used with good effect in recitals... \$4.00

CHRISTMAS OFFER

RUBANK, INC.

The above make ideal Christmas gifts to your pupils. Special, one dozen copies assorted for five dollars.
**738 So. Campbell Ave.
Chicago 12, Illinois.**

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, Director

COURSES OFFERED

Composition	Organ
Voice	Harp
Piano	Flute
Violin	Oboe
Viola	Clarinet
Violoncello	Bassoon
Double Bass	French Horn

Supplemented by Chamber Music, Woodwind & String Ensemble, Opera Class, Vocal Repertoire, Diction, Languages, Elements of Music, Dramatic Forms, Orchestration, Counterpoint, Harmony, Solfège, Secondary Piano and Academic Tutoring.

Students are accepted only
on Scholarship basis

Catalogue upon request to Secretary of Admissions,
The Curtis Institute of Music, Philadelphia 3, Pennsylvania

TO HAVE AND TO HOLD • BUY WAR BONDS THIS CHRISTMAS

KIMBALL

A Great Name in Music for 88 Years



When Grieg and Dvorak were young students, before Elgar, Sibelius or MacDowell were born, while Tchaikovsky was learning law and had shown no musical talent, the name of KIMBALL became a synonym for the best piano performance. The Kimball tradition for quality has grown hand in hand with the spreading fame of all the great composers of the last century. Kimball pianos have made the music of these masters more widely known than any other piano because more Kimballs have been made and sold than any other.

From coast to coast Kimball Dealers join us in sending our host of friends in the music world the Season's Best Wishes.

www.KIMBALLco.
ESTABLISHED 1857
KIMBALL HALL CHICAGO - ILL



The World of Music

"Music News from Everywhere"

WALTER PISTON'S FUGUE ON A VICTORY TUNE was given its first performance when it was played by the New York Philharmonic-Symphony Orchestra on one of its late October programs, with Artur Rodzinski conducting. The work is one of seventeen commissioned last season by the League of Composers, the Philharmonic-Symphony, and the Columbia Broadcasting System, each to commemorate some aspect of the War.

THE ANNUAL SYMPOSIUM of American Orchestral Music of the Eastman School of Music was presented by the Eastman-Rochester Symphony Orchestra, under Howard Hanson, October 17-19, in Rochester, New York. Thirteen works by contemporary composers were heard, ten of which were played for the first time in public. Among the writers represented were John Verrill, Joseph Wagner, Morris Mamorsky, Robert Sanders, Scribner Cobb, Jack End, Grant Fletcher, Frederick Hunt, Irving Levens, Earl Price, Leland Proctor, Simon Sandier, and Harold Wansborough.



HANS KINDER

THE FIRST HENDRIK WILLEM VAN LOON Scholarship Concert of the Netherlands-America Foundation will be held at the Metropolitan Opera House on December 5. The National Symphony Orchestra of Washington, under its distinguished Dutch conductor, Hans Kinder, will make a special trip to New York for the concert, and the soloists will be Helen Trautel, Metropolitan soprano, and Egon Petri, pianist. The concert, for the purpose of raising money for the interchange of Dutch and American students will be under the patronage of Mrs. Franklin D. Roosevelt and Princess Juliana and Prince Bernhard.

CHURCH MUSICIANS will be interested in the announcement of the Joint Commission on Church Music of the Episcopal Church that "by the General Conventions of 1940 and 1943 about one hundred and sixty texts of anthems and motets, and nearly twenty standard cantatas and oratorios, all valuable additions to the Church's musical repertoire, were approved under the provisions of the revised Canon. A complete list of these texts and works has now been published by the Joint Commission on Church Music, of which the Right Reverend the Bishop of Rhode Island is the Chairman. Copies of this list are now available for upon application to Wallace Goodrich, Secretary Joint Commission on Church Music, New England Conservatory of Music, Boston, Massachusetts."

MRS. ELIZABETH SPRAGUE COOLIDGE, internationally distinguished patron of chamber music, was signally honored on the occasion of her eightieth birthday on October 30. The Elizabeth Sprague Coolidge Foundation in the Library of Congress presented its tenth festival of chamber music on October 28, 29, and 30, during the course of which three new dance compositions commissioned by the Coolidge Foundation received their world premiere. The composers of these works are Aaron Copland, Paul Hindemith, and Darius Milhaud. Another composition which received its first performance was a *Partita* for organ and strings by Walter Piston.



Mrs. Elizabeth Sprague Coolidge

DR. EDWARD BRITTON MANVILLE, late president of the Detroit Institute of Musical Art and organist at the Fort Street Presbyterian Church, died September 29, at the age of sixty-four. He was a Fellow of the American Guild of Organists. Dr. Manville was graduated in 1900 from Yale University. After further education in New York City he went to Franklin, Pa., where he was director of a large oratorio society. In 1922 he became president of the Detroit Institute of Musical Art. An army lieutenant in World War I, Dr. Manville served in France for eighteen months with a machine gun company and took part in every attack made by the Thirtieth Division, including the assault that broke the Hindenburg Line at Bellicourt.

WILLIAM J. L. MEYER, for many years organist of St. John's Catholic Milwaukee, Wisconsin, and a leading figure in the music world in the West, died in his native city on September 27. He was widely known as the founder and for thirty years the head of the Meyer School of Music. He was dean of the Wisconsin Chapter, American Guild of Organists, of which he was a charter member. The introduction of teaching music to the blind in the Milwaukee public schools is credited to Mr. Meyer.

SYLVAN LEVIN, founder and conductor of the Philadelphia Opera Company, has been appointed associate conductor with Leopold Stokowski of the New York City Symphony Orchestra. Mr. Levin, who was born in Baltimore, studied at the Peabody Conservatory of Music and at the Curtis Institute. From 1929 to 1938



SYLVAN LEVIN

(Continued on Page 718)



HOLY NIGHT

This is from a painting by Carlo Maratta (1625-1713), an Italian painter of the Roman School. Six successive Popes honored him with their patronage. He was court painter to Louis XIV (1643-1715) and curator of the Vatican. He was a follower of the style of Raphael. "Holy Night" is in the Museum at Dresden.

At the Manger

Not in a palace great and grand,
But in a manger stall,
He came, the King of Love and Peace,
To show the way for all!

Oh, if the world could only learn
The glory of His power,
The wondrous myst'ry of the Star
In this, His holy hour!

Nor battle's din; nor cannon's roar
Can still the angels' song.
Good will brings peace and joy to all
Who fight for right o'er wrong.

Bless Thou the souls in sorrow bent,
Whose loved ones are with Thee.
Bless all who serve in Freedom's cause,
Watch o'er them ceaselessly.

The shepherds and the Magi bow
Before Thy throne of Light,
And all the heavens sing with joy
Upon this holy night.

Give us the faith to see, dear Lord,
When comes the Christmas Day,
That through the miracle of Love,
Thine is the only way.

J. F. C. © 1944

"Let Music Swell the Breeze"



Courtesy of "Click" Mapping

MUSIC DRAWS IMMENSE AUDIENCES TO THE HOLLYWOOD BOWL, AS IT CONSTANTLY DOES IN ALL PARTS OF AMERICA

FAST PLANS are already being made in all Allied countries for the celebration of peace in the Occident and in the Orient.

In all of these plans, music is already scheduled to take an indispensable part. In THE ETUDE for July we suggested: "When the great day of Peace comes, the celebration will be national. THE ETUDE proposes that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last verse of *America* be heard and sung in the streets, in the schools, in the churches, in the

camp, on the ships afloat, in the homes, in the stores, the offices, the theaters; in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour."

By the time this editorial (written in September for our December issue) is printed, European peace may have been achieved. In any event, it is appropriate to make the following peace challenge from Dr. Samuel Smith's poem, our national hymn, *America*, written in 1832, a part of all public thanksgiving services, here and throughout the world:

"Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong."

"FORWARD MARCH WITH MUSIC"

Higher Insight in Music

From a Conference with

Alec Templeton

Astonishing Musical Genius
Virtuoso Pianist, Composer, and Entertainer

SECURED EXPRESSLY FOR THE ETUDE BY WILLIAM ROBERTS TILFORD

WHAT MOST music students need is more insight and possibly less insight. They think of music only from an objective standpoint. So few of them really listen, that one might think they had been born without ears. If one wanted to be better, one might say that so few of them really think, that it could be assumed that they had been born without brains. The great accomplishments of the foremost artists are born in the inner mind and are not copies of conventional patterns of former achievements of someone else. Until the student learns the processes of original thinking he cannot get very far. That is the reason why so many students who have the advantage of studying with a great master make so little progress. They expect the teacher to do all the thinking; they

mold them as he would a piece of clay. What is the result? They always will be clay dummies. They never come to life. Then they wonder why they do not succeed.

"It is amazing to discover how few people really listen. There is the story of the hostess who passed cakes at a tea party, saying with a gracious smile: 'The green ones contain strychnine and the pink ones, arsenic!' No one paid the slightest attention, except to take a cake and thank her! Many listen to music in a most superficial manner. They never hear the harmonies as anything but a constant blur, even to the most important things.

"When I first heard the music of many of the modernists, beginning with Debussy, Ravel, Stravinsky, and others, it did not sound modern to me. It was not even new. I had heard many of the wonderful harmonies before. Where? In the bells, the marvelous bells. Then it was that I found that most people, when they listen to bells, hear only the fundamental tones. But there is a fairland of overtones or harmonics in bells that make exquisite melodies. That is where Debussy heard

them first. At the Paris Exposition in 1889 there was a 'gamelin' orchestra at the Java exhibit. A gamelin is an orchestra composed of players upon the *gambang*, a kind of Javanese xylophone which is especially rich in harmonics and has a bell-like tone.

Hearing Bell Tones as Chords

"As a child in Cardiff, all of the bells in town fascinated me. There was a wonderful peal of bells in E major at Llandaff. When I went to people's houses I used to go about finding how many bells they had—the front doorbell, the bell in the kitchen, the bells in clocks, and the dinner bell. I would even stop bicyclists in the street and ask to hear the bell. After that I could always see in my mind who was coming, when I heard the bicycle bell. Mind you, I always heard bells as chords, not as single tones.

"Bells are great individuals and in the mystery of casting, bells that seem identical in appearance and dimensions, may produce very different effects. For instance, in the Vancouver Church in Victoria there is a peal of bells supposed to be exactly like those of Westminster Abbey, in all of the smallest details. The bells of Westminster Abbey are in D major. That is, when I heard them the chords of harmonies were in major. For some unaccountable reason, those in Vancouver are in D minor. All of these tonal differences were deeply impressed upon me in childhood. Therefore, when I first heard the magic overtone effects that Debussy produced in his *Submerged Cathedral*, they were not at all surprising, as I had heard the music of the bells for years.

Reliance on Technical Exercises

"Personally, I do not think that the composer ever becomes very great unless he has a fine inner sense of hearing. It is easy to put down notes which are a rehash of what has gone before, but to hear in his own mind something no one else has heard, is quite a different thing. The new sound combinations are apparently inexhaustible. It has seemed to me that of modern English composers, Vaughan Williams is the most gifted in this respect since the days of Purcell, Byrd, Dunstable, and Blow. He is so sincere, so honest, so substantial, and makes use of English Folk-material as only a real genius can.

"Do not think that in piano playing I do not fully appreciate the value of practical technical exercises and keyboard preparation. I depend upon them constantly, particularly scales and arpeggios, which I do regularly. The human muscular and nervous system must be kept necessary in training. But a note struck without a thought behind it is a note wasted. That is one of the reasons why I demand extremely slow practice at first, in which every tone is an individual, receiving special attention in relation to the artistic pattern of the piece as a whole. Then I have special exercises for special purposes, derived from pieces. These I employ before performance, to get my hands in condition. Here is one, for (Continued on Page 724)

Probably never in the history of the concert stage has there been such an unusual personality as Alec Templeton. Everything about his approach to his art and his public is different and original. Whatever he does is executed with an inimitable mastery which puts him in a class by himself.

Born in Cardiff, Wales, with an English-Scottish ancestry, he started composing at the age of four and made his first appearance at a children's concert at five, meeting with great acclaim. His first teacher was Miss Margaret Humphrey of Cardiff, whom he affectionately calls "Sixty." She made a very great and notable early impression upon him. She tells how, when Templeton was fifteen, he learned the whole Beethoven "Emperor" Concerto, Opus 75, No. 5 in E-flat, during a single week and, without ever seeing the notes. The performance of the Concerto was scheduled for a Monday evening with the Cardiff Symphony. The conductor of the orchestra gave the pianist records of the Concerto on the previous Thursday night. That night and all the next day he (Templeton) played the Concerto over and over, dissecting every measure with "Sixty." He rehearsed the whole Concerto with orchestra on Saturday morning and on Monday evening earned an ovation at its performance. Incidentally, he learned two short pieces at the same time, for "relaxation."

His next studies were with Harold Grafton (Melba's accompanist) at the Royal College, and with Vaughan Williams. He also studied at the Royal Academy. Vaughan Williams took a great interest in him and became his mentor.

After touring England, France, Holland, and Germany, Mr. Templeton came to America in the early Thirties. He had made a motion picture with Jack Hylton and his "name band." When Hylton came to America, Templeton accompanied him. In this country he has played with huge success as soloist with most of the major orchestras. He also has given many recitals after the Carnegie Hall manner. However, a native wit and a mind-provoking humor, at times naive and at times sardonic, combined with a natural gift for mimicry and lampooning his impressions, have made his name known over the air (and of concerts) to millions of convulsed admirers, who rarely attend any performances in person. He has repeatedly toured America from coast to coast, playing to packed houses. He has been playing constantly for military camps and hospitals. Just now he is engaged in writing the musical score of a fanciful musical motion picture "Cabbages and Kings," in which he is to appear. Metro-Goldwyn-Mayer is investing three million dollars in the production—Europa's No. 1.



ALEC TEMPLETON AND HIS MAGIC HANDS

DECEMBER, 1944

THE ETUDE

"FORWARD MARCH WITH MUSIC"



CHOPIN AS PORTRAYED BY CORNEL WILDE

Chopin Comes to the Films

Although Chopin films are not new, readers of THE ETUDE will be glad to know that Columbia Pictures Corporation presents this month in the cinema theaters a gorgeous Chopin romantic picture, "A Song to Remember," in full technicolor. The spirit of Chopin is wonderfully revealed in many musical extracts from his works, and the ideals of Polish liberty are made vivid by the text, which is a compromise between historical facts and romantic fantasy. The sordid side of George Sand's life is not emphasized. All musicians will find inspiration and delight in this brilliant film. These copyrighted scenes are presented by arrangement with Columbia Pictures Corporation.



GEORGE SAND AS PORTRAYED BY MERLE OBERON



(Left) Professor Joseph Elner (Paul Muni) teaching the boy Chopin (Maurice Tauzin).

(Right) Chopin, now a youth (Cornel Wilde), seated between Prof. Joseph Elner (Paul Muni) and Constantia (Nina Foch), plots against the Czarist oppressors.



(Left) Chopin, at a banquet given by Count Wodzinski (Henry Sharp), refuses to play for the Czarist emissaries and is obliged to flee Poland to save his life.

(Right) Chopin and Elner flee to Paris to enter the great world of music.

"FORWARD MARCH WITH MUSIC"



(Left) Elner tells the French critic, composer, and pianist, Frederick Kalkbrenner (Howard Freeman), that Chopin will be the greatest pianist in the world.

(Right) Elner points out Honoré de Balzac (Peter Cusnell), the French novelist, in a Parisian cafe, and Chopin is greatly inspired.



(Left) Chopin amazes Ignaz Pleyel (George Coulouris, rear center) while the young Franz Liszt (Stephen Bekassy) is thrilled by Chopin's A-flat major Polonaise.

(Right) Chopin, holding a bag of precious soil brought from Poland, tells George Sand of his resolve to aid his native land.



(Left) Ferdinand Delacroix (Al Luttringer) painting a portrait of George Sand. Elner begs him to intercede for Chopin.

(Right) Franz Liszt (Stephen Bekassy), overwhelmed by Chopin's genius, becomes his great champion in the "City of Light."





One remarkable feature of this film is the playing of Cornel Wilde, who is not a pianist of note but who was trained for four hundred hours by a virtuoso to play the Chopin works which are given in the film. Musicians will be astonished by his technical and interpretative results. He exhibits fine pianistic sense.

(Left) Niccolò Paganini (Roxy Roth), the almost legendary figure of the violin world, plays at a concert given by the Duc and Duchesse d'Orléans.

(Right) Louis Charles Alfred de Musset (George McCready), French poet and Romanticist, who was one of the other suitors of George Sand.



(Left) Elser, Chopin, and Liszt are presented to the Duc (Engene Borden) and Duchesse (Norma Drury).

(Right) George Sand arranges a surprise. Liszt is asked to play at the reception and George Sand requests that all lights be put out. In the dark Liszt leaves the piano and Chopin takes his place. When the candles are brought in, the Parisian audience discovers that a new master has arrived.



(Left) Elser implores George Sand to let Chopin go on with his art and his fight for Poland.

(Right) Chopin dies in Paris, knowing that his music will remain forever a great contribution to Polish art and liberty.



"FORWARD MARCH WITH MUSIC"

THE ETUDE

Color in the Popular Orchestra

An Interview with

Andre Kostelanetz

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLWIT

Ten years ago, Andre Kostelanetz organized an entirely new type of "popular" orchestra, and thereby made an important contribution to the development of American music. Before 1934 the popular medium was the dance band, or jazz band, in which chief emphasis was placed on woodwinds and brasses. Some of these groups had no strings at all; some relegated strings to the place of what in a bad pun might be called "second fiddle." Kostelanetz, dynamic, alert, and a thorough musician despite his activities in the popular field, believed that the inherent interest of strings could be effectively used without robbing a popular orchestra of its popularity. Accordingly, he introduced a large and important string section. One result of his innovation is that Mr. Kostelanetz is repeatedly voted first place in national polls of orchestral popularity, and that he has been called as guest conductor of many symphonic organizations, including the Boston Symphony Orchestra. An even farther-reaching result has been a greater refinement of popular music, and consequently of popular taste. As a second step, Mr. Kostelanetz has made remarkable use of his strings in the sweeping, soaring character of his arrangements. The ETUDE has asked him to comment on the much-discussed matter of arrangements. Classical music is played as it is written; popular music must be arranged. Why?

—ETUDE'S NOTE.

THE USE of arrangements grows out of the nature of popular music. Popular music represents no particular school of thought, as do the Romantic or the Russian 'schools'; it ranges from dance tunes and blues numbers to melodic songs that approach lighter classics—like those of Kern, Berlin, Schwartz, Rodgers, and others. But if it lacks any particular unity of mood or thought, it possesses a strict uniformity of structure. The popular tune is always a

song, and the song consists of a verse and a chorus. The verse generally is unimportant. It serves to prepare the way for the chorus.

"The chorus is the core, the point, the life of a popular song. Structurally, it is very interesting. It consists of thirty-two bars, arranged usually in four groups of eight bars each. When you look at the thematic content of those four groups, you find a remarkable thing—they are nearly all alike. A theme is stated in the first eight bars.

The next eight bars either repeat it exactly, or vary it so slightly—possibly in the final direction of the line—that the general effect is one of similarity. The third group of eight bars introduces a new theme, and the final eight bars go back to an exact repetition of the first eight. Thus, in the thirty-two-bar chorus, you have only two themes—only sixteen bars of material. Certainly, there are occasional popular songs that vary this form somewhat; still, it is so general that it serves as the pattern.

Why Arrangements?

"Now to sing such a chorus with a single voice is one thing; to play it with an orchestra that has rich instrumental color to be utilized is quite another. First of all, some sort of variety must be introduced. It would be extremely dull to have the several sections of instruments all following a single voice—especially in playing musical themes that already consist of repeated material. In second place, too, the question of length arises. A



ANDRE KOSTELANETZ AND HIS BRILLIANT WIFE, LILY PONS

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"



KOSTELANETZ AND THE DOWN BEAT

popular song—whether on records or 'in person'—must yield at least three minutes and ten seconds of entertainment. And the popular chorus does not do this. Thus, as a necessary means of keeping up both interest and entertainment values, the arrangement was introduced. The use of arrangements has revolutionized the character of our popular orchestras, various conductors and arrangers developing individualities of styles and of color that serve as actual hallmarks of identity. Thus, oddly enough, the very lack of material in the songs that the American public likes best, is the reason for the phenomenal development of the popular orchestra in the U.S.A.]

"The widespread use of arrangements has developed types of orchestral color. Personally, I like to use strings in my arrangements. Other leaders have different opinions, some emphasizing brasses and woodwinds. Such preference determines the color of an orchestra—and the listening public, hearing many orchestras, receives an unconscious yet very thorough schooling in color effects. Without knowing why, the public senses a difference in its reactions to the orchestra, that sob, the one that throbs, the one that blares! Again, some of our most admired orchestral leaders are also wonderfully proficient soloists on their own special instruments, and when such a one introduces solo passages—on trumpet, saxophone, and so on—into his arrangements, he is really doing further color work. Arrangements, then, are the natural and logical means of extending musical interest and musical color in the popular field.

A Developing Art

"There still remains much to be done, however, by way of developing orchestral color; the field is always open for thoughtful and interesting innovations. As I see it, this work will lie in two separate fields. First, there is orchestration itself, in which thoroughly schooled composers or arrangers will constantly seek new means of expression. Perhaps they will find variety through new combinations of instruments; through new techniques in assigning melody to various sections of instruments; through the introduction of new instruments. In any case, however, the field of orchestration is for the experimenting musician.

"The second field concerns purely mechanical innovations in the use of the microphone. We know that the sound of an orchestra playing in a broadcasting studio is quite different from the sound of that same

performance over the air. The placing and adjusting of microphones greatly influences the color of broadcast tones. A 'mike' may be set so as to pick up the strings—one may be moved toward the flute—one may be moved away from the battery. Each move, or combination of moves, changes the character of the sonorities received by the radio audience—and all the while these adjusted sonorities are sent out, the orchestra itself is playing something that sounds still different!

"New developments in this kind of work created entirely by microphone adjustment, will, I believe, revolutionize the future of music. Here, the field of interesting young people. Already we have examples of such microphone sonorities. I remember once grouping a very few instruments very close to the microphone, and asking them to play very softly, and the result was not a more *plianissimo*, but an entirely new kind of sound. Colleagues of mine, expert musicians themselves, asked me later what new instruments I had used that day! It is interesting to note the late on the new riches of color that will most certainly be released in this manner. It is even more interesting to experiment with them.

To the Student-Conductor

"I should hardly feel satisfied, in relation to *THE BRUCE*, without offering some special word to music students. So let me suggest an approach for the student-orchestra and the student-conductor. The chief thing is to keep up the enthusiasm of the players. The obvious means, of course, is to entrust the baton to the kind of person who is interesting—in conversation, at a party, on a hike, anywhere. Such an ability to win and hold human interest naturally, must be the most important qualification of an orchestral leader—or any other kind of leader. But natural endowments are not the whole story by any means. The conductor must work to hold the interest of his men.

"He must be absolutely sure of himself musically. He must know the nature of every effect he asks for—its reason, its value, the means of obtaining it. Then, he must keep his rehearsals interesting. All players tend to identify themselves with their leader; subconsciously, they will try to be like him. If he is vitally interested in what is going on, they will be, too. The men, quite literally, must be inspired by their leader—because of him, they must be able to play better than they thought they could play! The conductor can accomplish this by the absolute sincerity of his approach, and by his willingness to work in terms of encouragement rather than of censure.

"It is a good thing to play music repeatedly. Certainly only two or three selections can be honestly perfected during a school term; but at the same time that this work of perfecting goes forward, the wise leader will give his players much opportunity to learn through their own works. This keeps up interest, enlarges musical knowledge, and serves as the best possible drill in fluent reading.

"In improving orchestral tone, the best technique is simply to train the men to listen to themselves. Dynamics and tempo can be controlled by specific direction—you can tell the men to play less loudly, more quickly. Tone quality is different. Beauty is a matter of personal perception—and you cannot tell a man how to perceive! You can only ask him to play beautifully, and to listen to himself as he tries. Of course, the conductor must listen, too—not merely to his own inner vision of the performance, but to each single tone produced. If he does this, he keeps vitally busy, finds his busy-ness vitally interesting, and so maintains vital interest in the men.

"But the great motive power behind an orchestra—the dynamic that alone can keep it going—is an endless ceaseless striving to make each performance better than the last. The musician who lacks this driving urge, who reaches a level on which he wants to stay, does not belong in music. For our half-hour broadcast of popular music we rehearse five or six hours, working as earnestly as though we were playing Mozart. I am sometimes asked why; I know the music, the men know it, and it isn't very difficult in the first place. Surely we can get it right in less than six hours! My

answer is, we are not trying to get it right—we are trying to make it perfect. It never will be perfect, of course—but trying to make it so will improve it. And the essence of the effort, the very spirit of trying, puts into the performance the pulsing human value that alone can make a performance colorful and alive."

Early Training in Music

by Lucille S. Rose

"HOW does she do it?" is the question asked me by amazed mothers when my child of seven years plays both the piano and xylophone like a grown-up. My answer is, "She began to straddle the piano when she was two and a half years old. You could do the same under the same conditions."

"Though they persist in disagreeing with me, I insist that I am right. Then they pepper me with questions such as, 'Aren't you afraid she will overwork?' or 'Haven't I definitely hindered her in her first grade work?' To the first question I always say, 'It isn't work—it's fun,' and to the second, I give them the statement made to me by my first grade teacher who said, 'She has been and should be above the other children in her class, and I attribute it largely to her experience in the study of music.' Her grades were 'Excellent' the entire year.

It is possible that the one-time popular idea is still influential among the average mothers—which is, that a child can learn very little more than rhythm and

group singing as in Kindergarten school until he has learned to read and understand something of the first essentials of art. This may definitely be the reason for some mothers' neglect. I realize that full well that 'one swallow does not make a summer'; and likewise one experience does not make a general rule. However, I considered myself an average mother (I am not a musician and my child is an average child) and we got out together to have both fun and profit. She has studied altogether twenty-seven months and I attended all lessons with her. This was required by her very fine teacher who uses a very attractive and excellent method. This teacher was wise—she had patience, and loved both children and music; also she enjoyed complete thoroughness and preparedness in the method she used. Only one lesson each week—and that a class lesson—was given the first season. Together with the piano and any other refreshments, such as cookies or fruit juices, the lesson was as follows: just plain fun. My youngster and I could hardly wait for the next one. The development was amazing. My job was to supervise the next week's work at home. This I did very conscientiously, and now I advise you, dear mother, not to start your child unless you, too, are willing and happy to do as I did.

My child had a subtle, I might say, subconscious advancement, and her training brought out an appreciation of the good and beautiful which probably could not have been obtained in any other way.

Now, at seven, she has a background which other things in life will not crowd out. The early years—up to twelve—mean an important time for the child. Some years ago when I was a child, and I find it was to fill up the early years with much good before the years of adolescence advance.

You may object to the early start by reasoning that musical education is too costly to begin one so young. I answer by saying that we are only an average family financially, and that the cost to us has seemed negligible.

At seven, my youngster recognizes and enjoys selections from the great composers on the radio, for she has had an introduction to history and harmony, pedal work, the lives of the great musicians, and recognizes the value of the teacher by pictures alone. She has as her sideline, playing the xylophone, which she has learned without instruction. This instrument has a keyboard like the piano and was just another way of getting in more piano practice in a different way and yet stay in the realm of fun and pleasure, as we had definitely set out to do. Never did she practice more than forty minutes a day the first year, and that, at several sittings. When she seemed disinterested—well—we just did something else, and came back later.

It has been fun for the whole family, for all of us went along when she played in the State Music Festivals each year; had a week-end at the hotel in the city, saw the best theatrical attraction offered, and went home always with her Superior Rating, and a nice gift to her from her father.

My boy, at four, learned as easily, and now, a year afterward, considers his lesson the great advantage of the day. (I'm trying my luck with him, and so far have encountered no serious difficulties.) He now has had a fine background and is a good performer before he hears from other boys that it is 'sissy,' and so will be spared those trying times when boys are forced to be 'spared' only later years to study.

My experience is important, to lend encouragement to those mothers who are 'afraid' to begin; however, I must hasten to give you some warnings. For best results:

1. Don't begin unless you are willing to go along to lessons—and then supercharge at home.
2. Don't begin unless you can keep it in the realm of fun and pleasure.
3. Don't use force or threats to get your child to sit at the piano. (In fact, keep it interesting. Our method was really entrancing.)
4. Don't lose patience when your child has an 'off-day.' (Don't we all?)
5. Don't expect too much progress the first year. The second and the third will really show results.
6. Finally, but highly important, be sure you select a wise teacher. Just any kind won't do.

You will never be sorry; that is, if you follow the rules exactly.

RETURNING for his seventh season with the NBC Symphony Orchestra, Maestro Arturo Toscanini launched on October 22 a nine-week Beethoven Festival on the winter series of the General Motors of the Air. Most of Beethoven's symphonies will be heard, several noted pianists will perform concertos, chamber music will be given on some of the programs, and, on December 10 and 17, the conductor will conclude his all-Beethoven cycle with a two-week performance of Beethoven's one opera 'Fidelio.' The cast, which has not been announced to date, will include famous operatic artists. This is the first time that Toscanini has directed a complete opera on the airways.

Toscanini has long been identified with memorable Beethoven performances. Most critics are in agreement that his are the finest interpretations of the nine symphonies, just as critics were in similar agreement about Arturo Nikish's performances in his day. Toscanini has more than once made music history with his Beethoven cycle: in 1926 he gave a series of concerts at Milan in which he played all nine symphonies; later he gave Beethoven concerts at Salzburg and London (many of which were relayed by short-wave for NBC rebroadcasts in this country). In 1936, he gave an eight-week Beethoven cycle with the British Broadcasting Company in London, and in 1939 he presented a six-week group of all-Beethoven programs with the NBC Symphony.

Those who later responded to the NBC Symphony concerts will benefit by advance schedules and program notes. They will be contained in 'Symphony Notes,' a new publication available free of charge. Aims of the publication are to increase listening pleasure in the programs through a closer acquaintance with the many facts which combine to make up each Sunday's concert. Requests for the free publication should be made to Symphony Notes, 32nd Floor, International Building, Rockefeller Center, New York 20, N. Y.

When Maestro Toscanini began his season in October he introduced to the orchestra a sixteen-year-old boy, the youngest person to play in the NBC Symphony. This lucky lad, Bobby La Marchina, was selected as a regular six member of the NBC Symphony by the noted conductor. Previously, after boy prodigies

achieved in his native St. Louis, Bobby had played with the summer programs of the orchestra under the direction of Frank Black. Bobby is the son of Italian-born Antonio La Marchina and a Brazilian-born mother. His father, a violinist with the St. Louis Symphony Orchestra, began teaching Bobby to play his chosen instrument at the age of seven. Very soon the boy showed such command of the 'cello that he was scoring in recitals and concerts in his eighth year. Musical scholarships came his way and it was not long before he was under the guidance of such noted musicians as Gregor Piatigorsky and the late Emanuel Feuermann. The last three summers before Feuermann's death, Bobby was in California with him, for he spent them in California with the great cellist.

Bobby is a typical American boy with a love for football and baseball. His tastes in music are varied; he likes Tchaikovsky, Debussy, all romantic music, and pop tunes. After joining the NBC Symphony, he told an interviewer: 'I am conscious of people staring at me when I go on the stage and sit among the musicians so much older than myself. They think I'm a mascot or something. I try not to notice it. . . I can

consider my engagement by Mr. Toscanini to be the high point of my music career. I was so nervous when I heard my audition that I made four or five mistakes. Well, it was natural, I suppose. Eugene Ormandy, who will serve as a guest conductor of the NBC Symphony for four weeks after Toscanini completes his Beethoven cycle, is to be heard weekly conducting his own orchestra, the Philadelphia, every Sunday afternoon from 5:00 to 6:00 P.M., EWT. Lately the Philadelphia Orchestra and its conductor have been on tour and the broadcasts have originated at various points of the country. Ormandy presents varied and often unusual programs. Harry McDonald, the composer and manager of the Philadelphia Orchestra, is heard as commentator on the broadcasts.

Those who have followed the music of orchestral programs of Alfred Wallenstein and his Sinfonietta, presented by Mutual from 11:30 to midnight, EWT, on Tuesdays, will be interested to know that although Mr. Wallenstein has returned to conduct the Los Angeles Philharmonic Orchestra for his second year, the programs of the Music of the Voice of Firestone, heard Mondays from 8:30 to 9:00 P.M., EWT, NBC Network, for a sixteen-week engagement beginning November 6. The new series of this popular program will run twenty-six weeks in all, and ten other artists—to be announced later—will participate in the programs with Mr. Crooks following Miss Swarthout's final concert.

More than 181,000 letters in every section of the country and Canada are in receipt of Columbia's 110-page manual detailing the 145 American School of the Air programs linked to the war and its aftermath. In the foreword to the manual, Mr. Lyman Bryson, CBS Director of Education, states:

"In fifteen years of experience and achievement, the American School of the Air has become an institution with traditions . . . and the most important one is the record of constant adaptation of education purposes and resources to the urgent needs of the day. The programs are intended as 'help to all thoughtful listeners as well as teachers.'"

The programs are broadcast Monday through Friday, 9:15 to 9:45 A.M., EWT, and 2:30 to 3:00 P.M., CWT. Monday's programs are entitled 'Science Frontiers.' These dramatize the work of scientists in diverse fields, and high light the application of their skills to the advancement of human welfare. Tuesday's programs

are 'Gateways to Music. From Folk Song to Symphony'; the music to be presented covers a wide range, extending from simple melodies to works of highly developed complexity. Wednesday's programs, called 'Horizons of the World Geography,' the series opens with a group of broadcasts set in the war zones, regions now of high personal interest to young and old. Thursday's programs are 'Tales from Far and Near,' dramatized stories both modern and classic; these are intended to stimulate an outside effort in reading, to introduce children and others to the world of literature. Friday's programs—'This Living World'—deal with current events and post-war problems; a typical program of this series is composed of a presentation of the subject to be considered. (Continued on Page 72)

What most people do not know is that many of these symphonies played by regular

The Radio Brings New Symphonic Joys

by Alfred Lindsay Morgan

Music of Worship brings us some of the finest sacred music that has been written; selections from famous settings of the Mass, oratorios, airs, sacred songs, and hymns. Each week this unusual program presents famous guest singers from the radio field, the concert world, and from opera.

Eileen Farrell, the gifted American soprano who seems equally at home in lyric or dramatic selections, has returned to the airways with a new series of programs with the Columbia Concert Orchestra, Sundays—11:15 to 11:30 P.M., EWT. Columbia Network. Miss Farrell knows how to build a contrasting program. Thus, we find her singing in one recent broadcast a Wagner arias, a song by an American composer, and a famous German lied. The talented Bernard Herrmann conducts the orchestra for her.

Gladys Swarthout joined Richard Crooks in the programs of the Voice of Firestone, heard Mondays from 8:30 to 9:00 P.M., EWT, NBC Network, for a sixteen-week engagement beginning November 6. The new series of this popular program will run twenty-six weeks in all, and ten other artists—to be announced later—will participate in the programs with Mr. Crooks following Miss Swarthout's final concert.

More than 181,000 letters in every section of the country and Canada are in receipt of Columbia's 110-page manual detailing the 145 American School of the Air programs linked to the war and its aftermath. In the foreword to the manual, Mr. Lyman Bryson, CBS Director of Education, states:

"In fifteen years of experience and achievement, the American School of the Air has become an institution with traditions . . . and the most important one is the record of constant adaptation of education purposes and resources to the urgent needs of the day. The programs are intended as 'help to all thoughtful listeners as well as teachers.'"

The Making of a Concert Violinist

by Yehudi Menuhin

AS TOLD TO ARTHUR S. GARBETT

Mr. Menuhin recently returned from a concert tour in Europe (the first made by an American artist since the war began). His success in Paris, Brussels, Antwerp, and London was sensational. In Paris he played the Mendelssohn Concerto (prohibited by the Nazis) for the first time in four years. He played at many Army hospitals and camps.

—Editor's Note

THIS INTERVIEW with Yehudi Menuhin was obtained under the peculiar circumstance that I was meeting him again for the first time after having known him as a boy in San Francisco. I was then music critic on a local paper and, like everybody else, was deeply interested in the sturdy, fair-haired little boy who faced his audiences so calmly and played so divinely. His concerts were rare, however, for both his own parents and the many influential friends who gathered round him, rigorously avoided any attempt to exploit him as a child prodigy.

Those were the lush days of the Coolidge boom, and one effect of Yehudi's success was to produce a minor boom in child prodigies who had ample financial backing. They all fell by the wayside, and one I recall particularly, Michel Piastro, then concert master of the Symphony Orchestra, took a great interest in this prodigy, and one day I met the pair of them in a broadcasting studio. Piastro was in high gear. Somebody had just given the child a five-hundred-dollar violin. I looked down at the frail little fellow and could not help saying, "What that boy needs is not another violin but more milk." It hit Piastro hard. "That's it," he cried. "They give him everything—lessons, violins, everything—but no milk!" The boy made a few brilliant concert appearances, but has since disappeared from view.

When this in mind, the first question I asked Yehudi Menuhin was regarding the influence of childhood environment on the making of a concert violinist. The question was the more apposite since his own two children were playing naked in the sun, diving in and out of the swimming pool and gamboling about the green lawn of the splendid summer home Yehudi Menuhin has built for himself overlooking a wide canyon in the Santa Cruz Mountains some fifty miles from San Francisco.

Concerning Environment

"This matter of environment," he said, "is more puzzling and confusing than appears on the surface. For example, take the case of three famous musicians whose genius developed early and endured through later life: Beethoven, Mozart, and Mendelssohn.

"Beethoven was born into a home haunted by sickness, poverty, and sordid misery. His intemperate father wanted him to be a prodigy pianist like his distant cousin, Wolfgang Mozart, and forced him to spend long hours at the keyboard under severe discipline. It was a horrible beginning, yet Beethoven emerged from it to become one of the greatest masters of them all.

"Mozart was more fortunate in his home surroundings, where music not only prevailed but so on to the exclusion of everything else. He was a true prodigy, and his ambitious father exploited him to the limit. He was dragged all over Europe over bad roads in bump



YEHUDI MENUHIN

coaches. This undermined his health and he died young. Moreover, his father attended to all business details, shielding him in every way possible. Thus, when the elder Mozart died, Wolfgang was utterly unfit to look after himself, and lived in extreme poverty most of his short adult life.

"Both Beethoven and Mozart were magnificently successful, artistically speaking, while they failed miserably in their private lives. Both men were physically unfit, and Beethoven had the additional handicap of deafness. In both cases health was undermined in childhood; and both lacked any sort of training to fit them for living in the world in which they found themselves. Beethoven, fortunately, had helpful friends; but Mozart lacked even those.

"The case of Felix Mendelssohn, however, was entirely different. Born into a wealthy household to parents who were as wise as they were kind, who respected the fine arts and all cultural endeavor, Felix had every advantage. He was, moreover, highly gifted, not only in music but in other ways also; he sketched and painted; he wrote charming letters; he organized a group of child actors and they gave plays in their own open-air theater. It is significant, therefore, that being free to develop his talents in any direction he chose, he preferred music. In this, his training was rigorous but comprehensive.

"As a result, his later career, though centered on music, brought all his talents into play; he distinguished himself as a pianist, organist, teacher, and composer; his administrative ability found outlet in

founding the Leipzig Conservatory and he directed it so ably that it became in his day, and even for a long time after, the foremost music school in the world."

"True enough," I put in. "But all three—Beethoven, Mozart, and Mendelssohn—grew up in musical environments, and Beethoven especially had amazingly varied practical experience as a boy at the Court of the Elector of Bonn. Don't you think a musical environment is essential?"

Yehudi Menuhin laughed. "I don't know. My own home was not particularly so, although the first musical experience I remember was hearing my father whistle about the house! I used to sing quite often the haunting melodies he grew up with an Palestine."

"But didn't you have musical toys or some such incentive to start with?"

Broad Education a Necessity

"No. My mother played the piano a little, and we went to concerts whenever possible, just as we went to lectures and art galleries. I was allowed to study the violin because I liked it best of all the instruments in the orchestra. If my own experience is any guide, I would say that a sympathetic environment is the prime necessity; and one in which the study of music is balanced by a good education in other matters also, especially in matters appropriate to one's future musical career."

It may be remarked in passing that Yehudi Menuhin lays the broader outlines of his concert tours together with the different managers with whom he has collaborated for more than fifteen years. And he has wide intellectual interests—consistent of himself and other things he confesses to a deep interest in medicine, of which he certainly has little need. He is the picture of health. I asked about exercise.

"Yes, plenty of exercise. Tennis? Baseball? No."

I glanced down at his hands. "Not because of my hands," he put in, hastily. "I just never played them. Not having attended school, I lacked the opportunity to engage in these team-sports," he admitted. "But in any case, a boy preparing for a concert career has to give much time to practice."

"How much time?"

"I don't know! As a boy, I practiced about five hours a day, I suppose. But time is not what counts. It is concentrated, that matters. If you are not so much concentrated on the thing you are doing, it is better not to practice at all. Better stop and rest a bit."

"But that is where environment comes in again. The teaching, the material to be practiced, the time given to study—they are all one, all related."

"A question often asked me is 'what method' did you study? What teaching material—Mozart's? Dancs? Spohr? Sevcik? The answer is—none! I worked, of course, under excellent teachers: a capable violinist named Anker gave me the rudiments for a few months; then for several years I studied with Louis Persinger who gave me a good foundation. The fateful adolescent years I spent with Georges Enesco, a guide, philosopher, and friend under whom I expanded in all things, technical and otherwise."

"We are considering, remember, the case of a future concert artist, a child driven to music and to his favorite instrument by the sheer love of it; and by an urge so strong that he prefers there to anything else, life has to offer; so strong that, given early success, he will survive the dangers of exploitation. If any, and be swept on by it into maturity and the fullness of life-experience."

"Inevitably, such a child is an artist and must suffer, as all true artists do, the torment of perfectionism. He is a devotee, a lover, who must overcome all obstacles, endure all drudgery. (Continued on Page 72)

IRMA GONZALEZ
Distinguished Mexican Soprano

THE BEST way to judge a nation is to listen to its music. If you listen closely to the music of Mexico, you find it necessary to change certain preconceived notions about the Mexican people. The popular impression of Mexico, I find, is that it is a land of gaily, laughter, color, and fun. Actually, this is only partly true. Certainly, we Mexicans have our moments of joy—and when we are joyful, we express it enthusiastically—but below the surface, the Mexican spirit reflects a deep and poignant sadness. "This deep-laying melancholy is the real clue to an understanding of the Mexican national genius, and it is clearly reflected in our music. If you know how to listen, you will find this strain of sadness, of wistfulness, underlying even our gayest music. Take, for example, the charming song *Elirithia*, composed by our great Manuel Ponce with whom I had the privilege of studying. It is a gay song, a tender song—and yet all through it pulses the infinite sadness of longing. That is Mexico!

Native Music and Formal Music

"It is interesting to note that our music falls into two separate categories. First, and most important perhaps, there is the native music—a genuine national expression that has grown up, without formal study, out of the lives of the people themselves. Like all Latin music, it is Spanish in character—especially in its rhythms—yet distinctly national. Here, melody is predominant. Accompaniments and figurations are of the simplest—often nothing more than a rhythmic insistence in simple chords, of the kind that even an unschooled peasant can master. I think it is extremely important to find that simple, untrained people express themselves naturally in simple, native songs. On the other hand, we have a rich share of formal music, as well. Interestingly enough, some of our art songs are nothing more than polished adaptations of the native traditional airs. It is by no means impossible to come upon the same basic melody in two separate forms—first, in its native aspect, quite as it grew up on the soil; and then in an elaborate and formal 'concert setting'! Many of Maestro Ponce's songs reflect this carrying-over of national strains."

"In the formal music of Mexico, the National Conservatory plays a leading part. Situated in Mexico City, the Conservatory has an annual registration of from six hundred to eight hundred students. There are three distinct courses. The Preparatory Course offers sound basic training for little beginners. The Intermediary Course advanced work but without special emphasis on professional careers. The Specialized Course provides the training necessary for professional work. All three of the courses stress musicianship rather than

Flexibility in Vocal Work

A Conference with

Irma Gonzalez

Leading Soprano, Mexican National Opera
Guest, New York City Center Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

The most recent contribution that New York's Mayor Fiorello H. La Guardia has made to musical life is the highly successful season of municipally sponsored opera presented by the New York City Center Opera Company. In a conference which Mayor La Guardia gave to Ten Eyck (May 1943), he voiced his firm belief in the value of opera as a civic undertaking. Now, a year later, he has put his belief to active work. In assembling the cast for his municipal opera, Mayor La Guardia felt that a service could be rendered by giving North American music lovers an opportunity to hear a distinguished singer of one of our Latin American sister republics, and looked about for a musical ambassador. His choice fell on Irma Gonzalez, leading soprano of the Mexican National Opera.

Still of schoolgirl appearance, Miss Gonzalez has made a distinguished record. She grew up in a musical home. Her mother possessed a remarkable natural voice which, after completing her studies at the Mexican National Conservatory, she devoted exclusively to home use. The little friend's earliest memories are bound up with good music and the elements of sound vocalism. At the age of eight she, too, was enrolled as a student of the National Conservatory, where she studied piano, singing, theory, harmony, composition, orchestration, and music history. By the time her voice asserted itself, she had laid the foundation for a sound musical career.

After studying at the Mexican Conservatory with Maria Bonilla, Miss Gonzalez was chosen by Carlos Chavez, Director of the Mexican National Symphony Orchestra, as one of three students to be sent for a period of further training under Serge Koussevitzky at the Berkshire Festival School, outside Boston. There she appeared in the role of Mimi, in "Le Bohème." Her formal operatic debut was made in Mozart's "The Magic Flute," as Pamina. Her American engagements include appearances with the San Francisco Opera, a concert in Carnegie Hall in commemoration of Mexico's independence, and guest performances on the Coca-Cola program under the direction of André Kostant.

Miss Gonzalez has asserted herself the hard way. Ambitious to study in New York, she won a scholarship to one of the great conservatories—and found, after her elation had cooled down enough to permit her to think of ways and means, she had not enough money to make the trip to New York and defray living costs. So she did not come! When she did reach New York, it was as an accepted prima donna. In the following conference, Miss Gonzalez gives to readers of THE ETUDE an insight into Mexican music, and outlines her belief in the need for flexibility in vocal training.

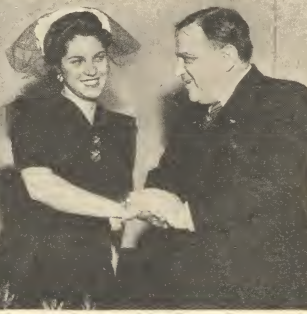
—Editor's Note

mere performance and provide thorough grounding in the various branches of musical theory and history.

"Further, we are fortunate in having the interest of Maestro Carlos Chavez, Director of the Mexican National Symphony. A great musician and a great man, Maestro Chavez always has time to help students! An ardent champion of youth and young people, he uses his great knowledge, as well as his friendship with great musicians all over the world, to help deserving students. I can thank Maestro Chavez, indirectly, for my most agreeable professional visit with the New York City Center Opera. Two years ago, he selected me as one of three Mexican students to go to Boston. While I was singing there, I was invited by Dorothea Mansel, of the Metropolitan Opera, to visit at her home. Another guest that evening was Laszlo Halasz, the conductor. He heard me sing, but I never expected that anything further would develop from the meeting. Then, in the winter of 1944, when Maestro Halasz was placed in charge of the New York municipal opera, my name came up as guest artist—and he remembered me!

"As to a technical approach to singing, I

MAYOR FIORELLO H. LA GUARDIA OF NEW YORK CITY
CONGRATULATING MISS GONZALEZ



VOICE

believe that the simplest, most natural methods are the best. First of all, the student should assure himself, through consultations (Continued on Page 718)

Developing the School Orchestra

by William D. Revelli

DURING the past several years, countless articles and discussions pertaining to the subject of school orchestras have been presented in various music magazines, journals, and conferences.

A few of these dissertations have concerned themselves with materials related to the improvement of the school orchestra. Some have provided worthy suggestions and constructive ideas for the betterment of string players. The majority however, seemed content to elaborate upon the subject of "Declining Interest in School Orchestras," while frequently not providing as much as a single suggestion for means or methods of reviving this lost interest. In numerous articles considerable space was devoted to the comparison of the educational advantages of the orchestra to that of the band; often the educational status of the band was questioned while the cultural advantages of the orchestra were emphasized.

In altogether too few instances was the content of these discussions devoted to the presentation of constructive ideas leading to the development of an improved orchestra program. In too many instances the discussions seemed to be concerned with the seeking of debate pertinent to the relative merits of the band or orchestra. Naturally, such discussions led nowhere, and in the final analysis the school orchestras were the losers.

Organization and Administration

If our school orchestras are to grow in quality and quantity, if more students are to be attracted to their ranks, then school orchestra conductors must pledge themselves to the development of the orchestra on the basis of its own individual merits.

The orchestra has every natural means for achievement and retaining its rightful status. Through its tradition, rich in repository, renowned conductors, concerts, radio and recordings, the orchestra possesses a motivating force that is perhaps more stimulating than that to be found in any other type of ensemble. The school orchestra conductor who does not possess the ingenuity to employ these means for developing student interest, is certain to be among those who are constantly engaged in the discussions of "declining interest in stringed instruments."

The first step in the development of a fine school orchestra begins with a well-conceived, carefully planned, and complete course of instruction for stringed and wind instruments from the elementary grades through junior and senior high school. The musical development of the orchestra student requires such a program, and the failure of many of our orchestras begins with the inadequacy of instructors in these training classes.

Must Begin Early

The study of a stringed instrument is a long and difficult journey. The qualifications are exacting, the demands severe. Students electing the string program should be carefully selected on the basis of their musical talent including natural capacities, rhythmic feeling, alertness, perseverance, interest, and attitude.

Doubtlessly, much of the mortality found in our string classes is due to the lack of consideration given to the aptitude and adaptation factors when organizing the beginning groups. Each student should be carefully tested; his capacities graded and recorded. Following

the tests, classes should be organized and students assigned to various groups in accordance with their ability and talents as discovered in the tests.

It is recommended that these violin classes be offered as early as the fourth grade, with classes also scheduled in all of the intermediate grades and in junior high school. The transferring of students from violin to viola, violoncello, and bass viol should, if possible, be accomplished at the beginning of the sixth grade. Violin classes will show the most satisfactory progress if the membership of each class is limited to a maximum of ten students, with six or eight being even more desirable. The classes should meet at least twice weekly, the periods being from thirty to forty-five minutes each. The instructor should have acquired the necessary teaching skills, playing experience, and techniques as will enable him to achieve a maximum results within a minimum of class time.

The teaching of the beginning string class is a highly specialized field and not every capable violinist or private teacher is adept in class teaching. The competent class string teacher is the individual who is first interested in the teaching of young children, one who understands child psychology, is patient, kind, and sympathetic. He must be willing to tolerate many disagreeable sounds and assistively work on the technical problems at hand. It is in these qualities that many excellent musicians fail as class string teachers. The primary reason for the adoption of the small string class program is because of its efficiency in the teaching of the numerous problems present in beginning string groups. The handling of the instrument and bow, the tuning, the left-hand position, finger technique, control, intonation, relaxation, and numerous other elements of performance require such emphasis that individual attention is an absolute necessity.

Problems of the Large Class

The large string class denies this type of teaching and adds to the multiplicity of the various problems, making it impossible to observe and correct the faults of the individual student. In general, large string classes are recruited with an objective toward "numbers," whereas, the small string class is concerned chiefly with "results." This stage of the student's training is truly the crucial period. If here that the requirements should have careful guidance that can come only with individual attention and help. It is here that we develop his interest and motivation, and in so doing, build the foundation for an excellent school orchestra. If in these early lessons we are able to show consistent progress by successfully teaching elementary string problems, if we can guide the student "over the hump," then we have likely saved him as a string player. On the other hand, if he is the victim of inferior instruction, we must expect a decline in his interest, disappointing results, and ultimately inferior school orchestras.

The deficiencies to be found in our school orchestras

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

are usually directed toward the string ensemble. The winds are frequently recruited from the school band and in most cases possess the necessary techniques to satisfy the demands. Since the problem of developing the orchestra lies primarily in the development of students, it seems only logical that we would design our curricula to provide for such training. To do this efficiently we must first segregate our strings from the winds, at least until each have acquired the necessary skills and playing proficiencies leading to full ensemble performance.

Group Enrollment

For many years school orchestras have attempted to develop school orchestras by adopting a training program whereby beginning students of all stringed and wind instruments are enrolled together in the instrument classes. This plan of instruction attempts to defend itself on the following premise: (a) It is less difficult to administer and schedule. It absorbs all the instrumental students within one period, thus eliminating conflicts with any of the regularly scheduled academic classes. (b) It consumes less teacher time than does the scheduling of several small classes, hence is less expensive. (c) It provides a full ensemble immediately and affords a large number of students the opportunity to begin the study of (Continued on Page 726)



Platteville, Wisconsin,
In London's Hyde Park

JUST TAKE A look at Sergeant Elmer Koppler leading the U. S. Army Band through majestic Hyde Park in London. Geel what a thrill for a boy who was born in 1892! He is the nephew of the banker, the hotel man, the fellow who runs the new garage, the high school principal, the Methodist minister, the mayor, the barber, the baker, the traffic cop, and all the folk back home! Can't you see them as inviolable auditors hearing Elmer, in his bestriding shako, leading that splendid organization clashing through the elite boulevard of London to the tune of Elmer! From the Stars and Stripes Forever? Look out, Elmer! For you get back home they may run you for governor!

IS THE SYMPHONIC BAND an important musical development—a thing in itself? Or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of the symphony orchestra and reaching unconsciously toward the reestablishment of the balance contained in the symphony orchestra? This is an interesting question and an important one, because the answer to it will determine the future development of the symphonic band and its literature—its method of scoring.

On the surface there are many evidences which would lead to the conclusion that the band is trying to become a symphony orchestra with the gradual eradication of the dominant brass sonority. And certainly the band has taken much from the symphony orchestra during the past twenty years of transition from the marching band to its present symphonic scope. Also many conductors with symphonic experience have taken up the band and brought to it the particularly orchestral attitude through the conducting of traditional orchestral works. This has been all to the good—a process of cross fertilization that should, in time, produce a new variety.

This must be the eventual conclusion: That however much influence it will have taken from the orchestra, the band is a thing in itself for the future—a new variety created by contemporary life now in the process of coming into realization. This is inevitable, because the orchestra will remain secure in its place with perhaps a fuller development in the continued growth of brass and woodwinds. But it will retain its own traditional balance rooted in the discoveries and creations within the scoring process, as produced by the great masters of music.

The band, too, must become a thing in itself. Set aside from the orchestra as a quite different creative art, it is supplementary to the orchestra by contrast, through a vigorous creative use of its individual possibilities as a dominantly brass woodwind group. The more the band becomes like the orchestra through the playing of transcribed orchestral music and through the spicing of its scoring methods, the more it denies its real future as an individual entity.

A New Band Literature

Though what directions can this individuality be realized? First of all it will come when the composers take up the problem of band sonority with real interest. Through the creation of new works especially written for the medium, there can be an end to the necessary leaning on transcriptions from the orchestral music. Second, as a means of creating a laboratory within the world of brass-woodwind sound, a new energy must be put into the cultivation of really fine playing of these instruments, independent of the intonation range and technique that have come from the swing band. This means a full utilization of what might be called the "chamber music" possibilities for the brass and woodwind instruments—fine serious playing by ensemble groups of music for these instruments.

If this ensemble movement will be further emphasized by band leaders everywhere, the composers will produce a new literature. This ensemble literature can become the laboratory out of which the creative knowledge and tradition of discovery can be built toward the larger ensemble—the symphonic band. The art of scoring and the understanding of sonority has a slow development, just because it must grow with the creation of literature itself.

Music for the symphony orchestra extends from before the sixteenth century to the present, and its growth is measured by the appearance of such masters of scoring as Haydn, Beethoven, Tchaikovsky, and Debussy. Each brings a new personal element of discovery within the realm of scoring. Theoretically, the symphonic band is clearly defined, but it lacks years of composing to bring the symphonic band into masterpieces of its own and into its own creative individuality. In the meantime, all band leaders should take as a sacred duty the using and encouraging of all music by composers who attempt original additions to the knowledge of band sonority.

At this point the question should be raised about the swing band. Is the symphonic band to become a glorified swing band? Certainly the band has added a new technique to the brass-instrument department that is not to be overlooked, and it has made many discoveries

in the realm of sonority and scoring. But the band cannot be formed by imitating and using second-hand the discoveries of the swing band. Again, there is a valuable process of cross fertilization here, but the swing band sonority is a "manner" rather than a "method." And imitation by the band is more a momentary fad than a valid permanent direction. The discoveries in the realm of sound combination constitute the real contribution, but these had best be considered separately from the context of "swing" rhythm and dance-band texture types.

A Common Fault

The principal fallacy that appears in the band scoring of many composers and arrangers is found in the assumption that within the band the instruments have the same characters and functions as in the symphony orchestra and the swing band. The band cannot come into its sonorous individuality unless it is understood that the relation and meaning of the instruments are entirely different against different fundamental backgrounds.

The clarinet will be good for illustration. Within the symphony orchestra with its predominant background of sustained string tone, the clarinet is a magnificent melodic voice, assuming a new richness against the string background. But as a sustaining choir, it lacks substance and fails to "cut through." In the swing band against the prevailing background of rhythmic instruments and interspersed crude colors, the clarinet can be both an effective melodic voice and a harmonic chord, particularly in its extreme range. In the band against a fundamental background of brass-woodwind, the clarinet takes on a different relation. It no longer has the fundamental contact to carry as much of the melodic function as it is ordinarily given. Particularly in its high ranges it can be a bad, even "destructive," sound in that it blocks out other high sonorities without adding tonal interest to compensate.

A False Assumption

Nothing is more false in band scoring than the dictum that "the clarinet is the violin of the band." Nothing illustrates more clearly the falsity of trying to transfer purely orchestral methods to the band. But as in no other group, the clarinet choir in the band is an unsurpassed sustaining choir, particularly in low and middle register. No other group can produce the delicate pianissimo within harmony as can the clarinet group here.

A complete analysis of the relation of instrumental color to each of the three groups—orchestra, swing band, and symphonic band—should be undertaken with the clarinet above, in order thereby to understand the problem. But a briefer statement of fundamental theory will suffice for the present discussion.

It may now be seen that the fundamental problem of band scoring may be fruitfully cleared up by an understanding of relative effectiveness of melodic and

Band Sonority—A Theory

by George Frederick McKay

Professor of Music, University of Washington

Seattle, Washington

harmonic voices in relation to the general ensemble. Thus, as already pointed out, the clarinet choir in low or middle range is a very superior harmonic voice, but a mediocre or only fair melodic voice; whereas the oboe is an excellent melodic voice within the band sonority, but a somewhat raucous sound as a harmonic element.

We might make a rough listing of harmonic voices in order of usefulness, which might be in order of pliability or softness, reliability or capability of being blended. For example, clarinet choir, muted brass choir, saxophone choir, and—ending with the least effective for sustained use—the piccolo choir (in extreme high range)! Superior melodic voices could be listed in the very same way, but the order would be rather the reverse, with piccolo, oboe, French horn, baritone, trombone, tuba, and so forth, leading the way as melodic voices.

A Glorious Future

In relation to this knowledge, the problem of the band sonority becomes that of utilizing and blending these superior melodic and harmonic elements with vivid contrast and variety of treatment. The melodic voices should stand out clearly and the harmonic elements should have beauty, richness, and absence of tubiness and screech, which come from indiscriminate throwing together of all voices into a characterless conglomeration. Of especial importance will be the realization that the flutes are the real high voice, and that the clarinet choir is essentially in character, and that band players must learn to count rests so as to allow the use of enough pure, or crude, unmixed sound.

Pioneering Possibilities

The future of the symphonic band should be really glorious. Where else is there such an astounding sounding-board of varied tonal hues? Where else such a full-throated power and smashing force for expression of dynamic values with the utter delicacy of the flute winds at the same time? It passes understanding to observe, the neglect with which composers have treated this potentiality. Here is a really new possibility for pioneering in a medium created within our own lives and times. A few really authentic beginnings have been made, but too often both band leaders and music publishers follow the beaten path. For those with the imagination and creative energy, a whole generation of opportunity lies ahead.

George Frederick McKay, American composer and Professor of Music, University of Washington, is the earliest graduate in conducting from the Eastman School of Music, Rochester, where he studied under Christian Sinding and Selma Palmgren. Characterized by vitality and melodic directness and a feel for the soul and spirit of the American West, his orchestral works have gained an increasing recognition. His music has been four times honored in national competitions. It has been heard on the three major radio networks and has been performed by symphony orchestras in Seattle, San Francisco, Tacoma, Rochester, Indianapolis, Boston (People's Orchestra), Omaha, Oakland, Philadelphia (string sinfonietta), and others.

—Esterline Note.

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Can I Still Become a Professional Musician?

Q. I am a rather late beginner in music with professional aspirations rather than mere desire to play for pleasure. I started lessons in piano with a small-town teacher in my senior year in high school at age seventeen. I am now nineteen and have been studying continuously for the past two years, practicing about four hours a day, and I am more convinced than ever that music is my element. I have flexible fingers and wrists and at present am studying Bach Inventions, Chopin Polonaises in A, the Rachmaninoff Prelude in G minor, together with scales, Hanon studies, and Czerny's "School of Velocity." I come from a musical family and am very ambitious. I love that I have more than average musical talent and I would like to be a good piano teacher and church organist. Everyone encourages me and I have been advised to go to a good conservatory for study, and I have been offered the army and therefore am free to choose my own course, and I would be willing to study for five or six years if necessary. Do you think I can do it?—F. C. S.

A. I can see no reason why you should not carry out your plan. Apparently you have made excellent progress in the short time during which you have studied, and, after all, it is not length of time that counts, but results. I have frequently discouraged late beginners from aspiring to become concert artists because actually there is no chance today for a pianist to do successful concert work unless he is outstanding. But fine piano teachers and good church organists are always in demand, and if you are willing to spend some years in acquiring musicianship, perfecting your piano playing, learning to play the organ, and building up taste and a knowledge of the great musical literature, you ought to be well prepared for a happy and successful career as teacher and organist. Good luck to you!

I Want To Be a Music Critic

Q. I am a boy of fourteen and I want to be a music critic or a music commentator when I grow up. I am taking piano lessons and I also have thirty record albums of music by Bach, Beethoven, Wagner, Moussorgsky, and Stravinsky. I listen to symphony concerts over the radio as much as I can and I have belonged to the Civic Music Club for three years. Will you give me some advice as to my introduction?

2. Could you tell me where I might get some small statues of the great masters of music and also some pictures of great artists, conductors, and so on?—W. B.

A. I suggest that you go on with your school work, taking all the English you can and interesting yourself especially in learning to speak and write clear, correct, and beautiful English. I suggest also that you continue to study piano and that you participate in all the music that goes on in your school and your community. And, finally, I suggest that you continue to collect recordings of fine music, and that you begin now to follow the notation of the music some of the time while listening to the recording. After you graduate from high school you will want to go to some college which has a fine music department. Here you will become on the one hand a broadly educated man, and on the other hand, a highly intelligent and skillful musician, both of which are necessary if you are to be a music critic. During all these years you will of course attend all the concerts you possibly can, and I suggest

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

that you begin soon to write a little criticism of for each one—not for publication, but just for fun. If you will follow some such plan as this for the next ten years you ought to be ready at the end of that time to begin some work as a music critic.

2. I believe you will be able to procure such statues and pictures from the publishers of THE ENCYCLOPEDIA.

Criticism of a Program

Q. I am planning a piano recital for a talented high school pupil and I should like to have you check it over to make sure that I have selected music that is representative of the different periods from Bach to Berlin. I just want it to contain a sample of the different periods and I wish you would make any corrections or changes that should be made.

I. Age of Classicism
Solepgetto Bach
Slow movement from "Moonlight Sonata" Beethoven
II. Romantic period
On Wings of Song Mendelssohn
Kammermusik Rubinstein
Prelude in C-sharp minor Rachmaninoff
III. Modern Music
Manhattan Serenade Alter
Good Bites America Berlin
(arr. by Boulet)
—W. D. B.

A. I don't want to discourage you, but I don't think much of your program. In the first place, the Bach who wrote the Solepgetto is not the great Johann Sebastian, but a far lesser light, Karl Philipp Emanuel. Could you perhaps substitute one of the easy Preludes and Fugues for this? Or possibly add it to the group? If your first group began with an easy Prelude and Fugue by J. S. Bach, then the Solepgetto by K. P. E. Bach, and finally the Beethoven movement, or perhaps a movement from a Haydn sonata, that would serve to represent the classic period.

In the second place, neither Rubinstein nor Rachmaninoff is a good representative of the romantic period, and Chopin and Schumann instead. And, finally, neither Alter nor Berlin represents modern music in the sense in which the term is understood by musicians. There exist many little pieces by Stravinsky, Hindemith, Aaron Copland, Evangeline Lehmann, and others that are not difficult to play and that nevertheless give the hearer a taste of the dissonance and rhythmic freedom that characterize most of the music that is being written today. A list of such pieces will be found in the 1934 Volume of Proceedings of the Music Teachers National Association.

Probably it is an upsetting you by suggesting such extensive changes, and perhaps it is too late to make them in this particular case. But maybe you will have another program to plan soon and per-

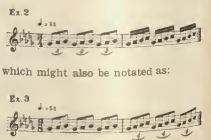
"FORWARD MARCH WITH MUSIC"

haps my suggestions can be incorporated in that one.

A Talented Piano Pupil

Q. I have a talented piano pupil—a girl ten years old, in the fifth grade in school. She learns very easily and I have given her several books of pieces, including A. B. Brown's "Ten Souvenirs du Voyage." I told her I should now give her a book of exercises but I feel she will lose interest, although she shows no signs of it and does not have to be urged to practice. She is to play Beethoven's "Für Elise" at a recital in May and she should have no difficulty in dividing the piece into four parts. Or if she has difficulty in keeping the tempo steady, practice with a metronome set at about 100.

A. You are fortunate to have so talented a pupil. I congratulate you, and I also venture to remind you that one such pupil ought to make up somewhat for the stupid one too! I also feel like congratulating her parents on having a child who is on the one hand interested in studying and practicing, but who is, on the other hand, also interested in playing outdoors with other children. The trouble with a talented child is that she often is or she is too bookish, too introverted; and it often happens that such a child is not normal in his attitude toward other people as he grows older—he is "queer." A prospective musician needs to study



A careful practice of these examples should do much to clear up your difficulty.

THE ENCYCLOPEDIA

Germany's Century-Old Offering to Peace

The Story of "Silent Night"

by Hazel G. Kinscella

A Christmas visit to the little Austrian Village where the famous song was written. The following article appeared originally in The New York Times Magazine and is reprinted by permission.

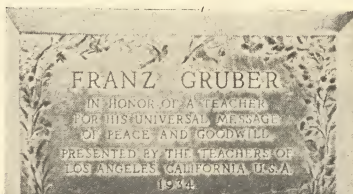
—EDMOND'S NOTE.

IT IS CHRISTMAS EVE. The early twilight darkens the schoolroom in the ancient village schoolhouse and brings into bold relief the candles twinkling on the fragrant Christmas tree about which the children—their books now laid aside—stand gazing with rapturous awe.

First, the oldest reads the Christmas story from the Bible. Then the pitch is given by the schoolmaster and the Christmas song begins—

*Silent Night! Holy Night!
All is calm, all is bright
Round our Virgin Mother and Child,
Holy Infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.*

The voices of even the smallest children join in the melody. They come to the words "Sleep in heavenly peace," and their thoughts are directed, by the teacher's reverent glance and gesture upward, not only to the Christ Child whose birthday they are about to celebrate, but also to a remembrance of



MEMORIAL TO FRANZ GRUBER

It was beautifully fitting that the plans for the Franz Gruber marker should culminate just at Christmas time.

As a token of their friendship the Los Angeles teachers presented a bronze tablet to mark his grave. It bears the simple inscription, "In honor of a teacher, for his universal message of peace and good will. Presented by the teachers of Los Angeles, California, U. S. A., 1934."

The presentation of the tablet was made at the meeting of L.A.E.T.C. on December 14. Representatives of other teacher organizations were invited to be present.



"SILENT NIGHT" IN ICELAND

American soldiers in the far North form a choir of chorales

"FORWARD MARCH WITH MUSIC"

Franz Gruber, an earlier schoolmaster, who, in this very house, just one hundred and eighteen years ago, wrote this most familiar of all Christmas songs. The scene is the little village of Arnsdorf, in Austria. Fifteen miles to the south, in the city of Salzburg, another traditional ceremony is about to take place. There, in the open Residenz Platz, beside the old cathedral and facing the "new building" (Neugebaude), with its steeple and its famous carillon, many people, both young and old, are exchanging cheery greetings and waiting for the evening concert from the bell tower. First, the bells give out old carols and a hymn or two. Then there falls upon the cold evening air, with a delicacy and charm unexcelled, the simple melody of "Silent Night." This is always the end of the brief concert of the bells. And as the men, women and children turn homeward through the narrow streets there is much humming and some soft singing of the beloved song.

But the celebration of Christmas Eve, in the "Land of Silent Night" has not ended with the close of the midnight service in the church. The most impressive tribute to the song comes, not in the schoolhouse of Arnsdorf, nor in the bell concert at Salzburg, but in Oberndorf, a village just between Here, where "Silent Night" was first sung on Christmas Eve of 1818, the rural folk of the neighborhood gather in the brilliantly lighted parish church for the joyous midnight festival, journeying many of them, under the starlit sky, across frosty fields and over snow-swept roads. Then, at precisely the hour of midnight, Christmas is formally ushered in by the singing of the same song from the high music gallery at the rear of the church building.

It is appropriate that so simple a song should have become so inseparable a part of the Christmas festival, since the first Christmas was celebrated with a song the message of which—though sung by angels—was also so simple, so clear, that even the most lowly could understand it. The universal appeal of "Silent Night" is attested by the fact that it has been translated into nearly every language and that it is sung, each year, in many of the remotest villages of the world.

Although the song had a German origin, it came to be an international possession. Even the bitterness of the World War could not kill it, and there are many anecdotes of its use by members of the allied armies. The soldiers in the trenches often sang on Christmas Eve, following faithfully the advice of an ancient English carol—"Let nothing you dismay"—and some of the most touching stories of the Christmas of the war center about "Silent Night." The song was sung in many overseas camps, in Y. M. C. A. huts and even in prison camps, the boys "keeping their Christmas merry still," sometimes to the accompaniment of a battered piano, a wheezy organ or even of a harmonica.

Yet few persons know when, how, or where this immortal song was written, and many incorrect stories have been told of its (Continued on Page 717)

The Alluring Music of Cuba

An Interview with

Ernesto Lecuona

Renowned Composer, Conductor, and Pianist
Composer of Malagueña, Siboney, and Other Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

The greatest musical figure to come out of our neighbor republic of Cuba is at present in the United States. He is Ernesto Lecuona, and despite his little and youthful appearance, he has already acquired legendary acclaim. We Americans (North Americans, Mr. Lecuona calls us) suspect his music chiefly with certain outstandingly popular selections such as *Siboney*, *Malagueña*, *Andalucía*, which find their way with equal ease into concert programs and "hill" shows. But the composition of "hill" melodies is perhaps the least of Mr. Lecuona's distinctions. He is regarded as one of the most important to give form and expression to the traditional music of Cuba. Through out all the republics of Latin America, the name "Lecuona" stands as more than a mere means of distinguishing one composer from the other—it stands as a symbol of national expression. This particular kind of musical-national expression is not easy for us to grasp, possibly because we have no one composer whose very name stands as the musical symbol of the United States. We can approach it best, perhaps, by thinking back to what Schubert's music means to Vienna; the man's name, the strains of his music, and the national soul are one and the same thing. It is in this sense that Lecuona represents Cuba. The analogy may be carried further. Like Schubert, Lecuona thinks in terms of music that shall be both classic and popular! We are given to drawing distinctions between the two: the man who writes the tunes we whistle on the street seldom find their names on symphonic programs. Lecuona's music is equally at home in both places—because music, to him, is not a matter of rank, class, or any other distinction. It is either good or bad; expressive or inexpressive; if it is good and expressive, it is universal. Thus, to Lecuona, there is nothing strange in the fact that his *Rhapsodia Negra* and his heroic songs, yet to the poems of José Martí, resound through some of the world's most dignified concert halls, at the same time that opera-theaters mount his "Morio lo O," "Lola Cruz," and "El Cofre," while, still at the same time, his original melodies furnish the themes for American "hot" songs like *Always in My Heart*, *Say Si-Si*, *June Drums*, *The Breeze* and so on.

In addition to all this, Ernesto Lecuona is one of the few composers of authentic melodic genius. The Etude has asked Mr. Lecuona to tell what it is that makes the music of Cuba so charming, and to outline his own method of composition.

this we cannot go. One may analyze musical forms as closely as one can—but to my mind, one can get no further than the national traits which are responsible for making the national mind and the na-

tional expression what they are. Musical forms change least where these national traits are the least influenced from outside. On the other hand, musical forms are most flexible where there is a wide and easy flow of outside influences. And where certain national traits repeat themselves, we find similarities in musical form—quite regardless of geography or history. Certainly, there is little enough outside contact to be traced among the Spaniards, the Hungarians, the Russians. Yet all of them have *szepes*, or *szepes*, strains and for that reason there is a certain family resemblance amongst them. There has always been just because of this almost unconscious and unrecognized similarity of fundamental rhythmic patterns. Some of the most successful "Spanish" music is the work of Moszkowski.

ERNESTO LECUONA

Blackburn Studios

African Influence

"The music of Cuba is based, of course, on this native Spanish pattern—as is the music of any country of Latin (or Spanish) origin. In Cuba, however, this pattern is markedly influenced by African or Negro patterns. Cuba is perhaps the only Spanish country that forms its population (and consequently its national music physiognomy) from Spanish and African strains, without Indian influences. The music of the other Central and South American nations is influenced by this third strain, whether it be Maya, Inca, or something else. The chief reason, then, why Cuban music is unique is that it grows out of two strains only. All of our music is founded on either Spanish or African rhythms. Again, the rhythmic pattern is of a first consideration. That is to say, a *rumba* or a *bolero* (native dance forms) will cling to the inherent rhythms required, regardless of the line their melody takes. I may add, in this connection, that the Spanish and African rhythmic patterns do not blend or mix. Consequently, the two forms of music exist independently. My own *Rhapsodia Negra*, which I conducted in Carnegie Hall in New York City, is one of the first symphonic works to incorporate the Negro or African elements of Cuban music.

"Another point of interest is that Cuban music does not fall into such sharply distinct categories of 'classical' and 'popular.' Popular music, with us, is truly popular, in the best sense of the word—a genuine expression of the people. The music that develops naturally in Cuba knows nothing of the difference between 'high-brow' and 'low-brow.' It is simply the music of Cuba. Native and even traditional dance forms are used for popular dancing—dance rhythms are used as a basis for serious art music. In neither case is there any incongruity. We are not 'degrading' our serious music by building it around dance rhythms; we are not 'slowing up' our dancing by using traditional rhythms as they are, without further benefit of 'jazz.' The reason for this is to be found in the fact that Cuban music, like that of Spain, is the complete expression of the national soul.

"To me, that is the best approach to composition. Forms change, 'schools' change, but the fundamentals of composing are always the same—the composer looks deep into his heart and soul and expresses what he finds there. Naturally, the thing that he finds there will be influenced by the strains that have made him—by the flavor of his nationality. To my mind, the greatest figures to have come out of Latin America are Simon Bolivar and José Martí. This last one who was endowed with almost universal genius, was also a poet; and to a Cuban like myself, there is an added inspiration in finding a musical setting for his poems that expresses the Cuban soul. Let me emphasize the fact that I am speaking now strictly of spiritual values, not of politics. The contacts one makes throughout the world, the ideas one absorbs mentally will have their influence on one's conscious thoughts; but the deep, inner currents of basic personality will nonetheless retain their national color. The fact that in earliest musical training was at the National Conservatory of Havana, does not make my work 'Cuban' in color; the fact that my later study took place under Joaquín Nin in Paris does not make it less 'Cuban' in color. My work is colored as it is because I am I, and because I am Cuban! That, of course, is the same for all who compose.

Tradition Analyzed

"The United States will, perhaps, be slower in emerging with one completely national musical figure because there is no one national tradition. Do not mislead me! I am not speaking of national love, of national loyalty or devotion to national ideals. All of those are of proven high rank in North America. No I speak of tradition—the soil where the deepest roots lie—and that, in the United States, is so vast a soil that it has not yet found one exponent. Foster is followed by all Americans. (Continued on Page 122)

TRANQUILLITY

Melodies are like gold ore, which runs in lodes. Arthur L. Brown, prolific composer, who is also a business man, has produced many very engaging tunes, including his famous *Love Dreams*. Because of its fine balance and simple lines *Tranquillity* will appeal to many. Do not make it over-sentimental. Grade 8 1/2.

ARTHUR L. BROWN, Op. 121

Modesto grazioso M.M. ♩ = 80

mf

simile

a tempo

rit.

Più mosso

molto

a tempo

dolce

simile

p

n.a.

Tempo I *l.h.*
pp
l.h. la melodia marcato
a tempo
rit.
mf
rit molto al fine
mp
pp

Grade 5.

Scherzando (♩ = 92)

PETITE CAPRICE

LYDIA E LOVAN

mf
l.h.
f
dim.
mf
f
l.h.
dim.
p
pp
l.h.

Copyright MCMXLIV by Oliver Ditson Company

698

International Copyright secured
 THE RTUDE

p
f
pp
p
1st time
Last time
l.h.
f
p
f molto rall.
p
5 rapido
Fine
f
sostenuto
rit.
p
D.C. al Fine
p

DECEMBER 1944

699

MENUETTO

FROM THE OXFORD SYMPHONY

F. J. HAYDN

Trans. by Percy Goetschius

In 1788 at the age of fifty-six Haydn was known all over Europe and had his heart set on a visit to London, which later was realized in 1791. This was the richest period of his useful life, and his "Oxford Symphony" was a fine manifestation of his fertile genius. It is cataloged as the ninety-second symphonic work and is considered one of the finest of his one hundred and four symphonies. The *Menuetto* (third movement) is a gem.

Allegretto

TRIO

One of the most delightful pieces by the well-known American violinist and composer, Cecil Burleigh, now at the University of Wisconsin. He was educated musically in Berlin and in Chicago and includes among his teachers Witek, Grünberg, Sauret, Borowski, Leopold Auer, and Rothwell. Play this with light, sure hands at the speed indicated. Grade 6.

CECIL BURLEIGH, Op. 9

Merrily M. M. ♩ = 160

Copyright 1917 by Theo. Kessner Co.

Copyright 1917 by Theo. Presser Co.
702

British Copyright secured
THE ETUDE

This page of musical notation contains six systems of staves, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The right hand features a rapid sixteenth-note pattern.
- System 2:** Includes the instruction "more broadly" above the right hand and "as at first" above the left hand. The left hand has a fortissimo (*fff*) dynamic. The right hand has a "rit" (ritardando) marking.
- System 3:** Features a "p detached" (piano detached) instruction for the right hand. The left hand has a fortissimo (*f*) dynamic.
- System 4:** Includes an "increase" instruction for the right hand. The left hand has a fortissimo (*f*) dynamic.
- System 5:** Features a "with much vigor" instruction for the right hand. The left hand has a fortissimo (*ff*) dynamic. The right hand has a "rit" (ritardando) marking.
- System 6:** Includes an "increase rapidly" instruction for the right hand. The left hand has a fortissimo (*f*) dynamic. The right hand has a fortissimo (*ff*) dynamic. The left hand has an "accel." (accelerando) marking.

DECEMBER 1944

705

LITTLE AVIATOR

MARCH

ROBERT A. HELLARD

Tempo di Marcia M.M. ♩ = 112

O LITTLE TOWN OF BETHLEHEM

The words of this famous Christmas hymn were written by Bishop Phillips Brooks in Philadelphia in 1868, after a visit to the Holy Land; and the music by a Philadelphia organist, Lewis H. Redner. In this arrangement Mr. Kohlmann has introduced Christmas chime effects which, if performed with the damper pedal, may be made more effective when blurred in this manner, as the natural harmonics of the instrument are freed.

LEWIS H. REDNER

Trans. by Clarence Kohlmann

706

mf

p

*quasi
aria*

mf

smorzando ff

MOONLIGHT OVER NAZARETH

Originally written for the organ, this composition in its piano transcription will be useful for Sunday School and Church pianists. Grade 3.

ROLAND DIGGLE

Arr. by Rob Roy Peery

Andante

mf

p

a tempo

Pod. simile

rit.

p

ten.

rall.

8 legato

pp

pp

rit. sostenuto

POOR LITTLE JESUS

Moderato

lento sostenuto *f* *mp*

Traditional Negro Spiritual
Arr. by Clarence Cameron White

Con spirito M.M. ♩ = 144

Po' I'll Je-sus, Hail, Lord! Child o' Ma-ry, Born in a man-ger,

Hail, Lord! Ain't dat a pit-y an' a shame? Took Him from a man-ger, Hail, Lord! Ain't dat a

pit-y an' a shame? Ain't dat a shame? Born in a man-ger, Ain't dat a

pit-y an' a shame? Took Him from a man-ger, Hail, Lord! Ain't dat a

pit-y an' a shame? Ain't dat a shame? Poor, lit-tle Je-sus!

sostenuto *pp* *Più lento* *ten.* *colla voce* *rit.* *pp*

Copyright 1942 by The John Church Company
708

© or with A.I.
International Copyright
THE ETUDE

PROCESSION OF THE MAGI

Hammond Organ Registration (4) (10) 33 7745 221
(4) (10) 22 6554 321

CYRUS S. MALLARD

Con spirito M.M. ♩ = 144

MANUALS

PEDAL

ff *cresc.* *poco rit.* *ff*

(To Coda) ⬢

a tempo *mf* *f* *poco rit.*

Reduce Ped. *a tempo*

mf *f* *poco rit.* *D.C. al* ⬢

Coda

poco allargando *cresc.*

Copyright 1943 by Theodore Presser Co.
DECEMBER 1944

British Copyright secured
709

BADINAGE

CARL BUSCH

VIOLIN *Allegretto*

PIANO *p*

Copyright MCMXIV by Oliver Ditson Company
72

International Copyright secured
THE STUDY

(To Coda) *Moderato*

DECEMBER 1944

Isaac Watts

JOY TO THE WORLD

SECONDO

G. F. HANDEL
Arr. by Ada Richter

Moderato

Copyright 1939 by Theodore Presser Co.

JOLLY OLD SAINT NICHOLAS

British Copyright secured

Moderato

Copyright 1939 by Theodore Presser Co.

Copyright 1939 by Theodore Presser Co.

712

British Copyright secured.
THE STUDS

JOY TO THE WORLD

PRIMO

G. F. HANDEL
Arr. by Ada Richter

Isaac Watts

Moderato

JOLLY OLD SAINT NICHOLAS

Arr. by Ada Richter

Moderato

DECEMBER 1944

714

Grade 1.

MY SNOW MAN

ANITA C. TIBBITTS

Moderato M. M. $\text{♩} = 56$

mp Come see my Snow Man, Let's have some fun! He's sure a big one. Weighs most a ton. Pelt him with snow balls. Bring on your guns. For when the sun comes He just runs! *ral.*

Copyright MCMXLIV by Oliver Ditson Company

Grade 2.

SANTA ON HIS WAY

International Copyright secured

Allegro moderato M. M. $\text{♩} = 108$

Git-e-ep, git-e-ep.

mf His heavy pack. *Speeding up.* *Fine*

Copyright 1943 by Theodore Presser Co

714

British Copyright secured
THE STUDY

Cracking the whip.

Arrived at last!

D. C.

Grade 2.

OUR LADDIE

ROBERT NOLAN KERR

Moderato M. M. $\text{♩} = 144$

mp As I go march-ing off to school, quite ear-ly ev-'ry day, My lit-tle dog runs And then when I re-turn from school, he meets me at the door, He wags his tail and close be-side, no mat-ter, what I say, I guess he thinks be-cause we play all seems to say, "Come on, lets play some more!" He real-ly is so well-be-haved, my day the sum-mer through, That he should come to school with me, and I think he should, don't you? teach-er should agree To let me bring him to our school, and I think I will, you see! *Fine*

D. C.

Copyright 1942 by Theodore Presser Co.
DECEMBER 1944British Copyright secured
715

A GOODNIGHT SONG

HAZEL WOOD

Grade 2 1/2.

Andante M. M. ♩ = 60

Copyright 1943 by Theodore Presser Co.
716

British Copyright secured
THE ETD

Germany's Century-Old Offering to Peace

(Continued from Page 696)

origin. So, for those who do not know, I will tell of its birth as the story was told to me, in Salzburg, by Felix Gruber, grandson of the composer. The facts as related by him are also attested by the signed statement of his grandfather, the original copy of which, yellowed and creased with years of folding, I held in my hands. There, in the elegant script of Franz Gruber, I read:

Authentic Occasion for the Writing of the Christmas Song, "Silent Night, Holy Night."

It was on Dec. 24 of the year 1818 when Josef Mohr, then assistant pastor of the newly established St. Nicholas's parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a schoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable chorus, and a guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim. As this Christmas song has come into the Tyrol through the well-known Zillertal, and since it has also appeared in a somewhat altered form in a collection of songs in Leipzig, the composer has the honor to dare to place beside it the original.

FRANZ GRUBER,
Town Parish Choir Director and
Organist.
Halluin, the 29th December, 1854.

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1854, he wrote "Silent Night"; his grandfather's desk; his record book of all his writings, in which were set down, methodically, the title and date of each, and the composer's own pen copy of "Silent Night," the oldest known copy extant, made in 1836.

The original manuscript is no longer in existence. The grandson has in his possession, however, the original "parts," as Franz Gruber arranged them for voices and instruments. He has also the guitar used by his grandfather at the first performance—a perfectly preserved instrument, with a long green ribbon shoulder strap.

Rev. Josef Mohr, the poet whose verses Franz Gruber set to music, was born in Salzburg, the son of Franz and Anna Mohr, military people. On account of his splendid voice he was admitted as a boy to the church school. He studied theology and in 1817 became assistant pastor in Oberndorf. Between him and the teacher and organist, Franz Gruber, there soon sprang up a fervent friendship.

Gruber was the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low wooden weaving house in a hamlet in Upper Austria. The profits of their establishment were small and

the youth of the little Franz was one of privation. Of music, for which he had talent, his practical-minded father would have none. So the boy was obliged to sit wearily at his weaving stool, day by day, until evening should come, when he would set out, secretly, to the home of the village schoolmaster, Andreas Peterlechner, who instructed him in the art the boy had chosen, as well as in the ordinary school subjects.

That he might practice at home, Franz stuck little blocks of wood into the cracks in the walls of his room, and on these (as though they were keys) he practiced his finger exercises. Suddenly there came an accident which entirely changed the father's attitude. The village teacher became ill and there was no one at hand to play the organ in the church service. Daringly, the 12-year-old Franz jumped to the organ bench and played the service so well that he attracted the attention of every one in the village and became the hero of the day.

As a result, the ambition of the father became so lively that he at once paid out as much as five florins for a spinet for his son. Franz was now allowed to leave the weaver's stool and study for the vocation of teacher. He continued his music study later in Burghausen until 1807, and there it was that he received the professional training necessary to secure his teacher's certificate. In 1807 he took up his duties at Arnsdorf, and in 1816 added to these the post of organist at Oberndorf, a hamlet just two miles away, but continued to live in Arnsdorf.

"Silent Night" is often regarded as a folk-song and has indeed shared the joys and sorrows of such a composition. Among the sorrows was the fact that, for a long time, no one seemed to know of one who wrote it. It wandered, as Peterlechner has said, "without witness of birthplace or homeland." It became known as a "folk-song from the Zillertal." In Germany, for a long time, it was thought that Michael Haydn was the creator of the melody. The first real research into the origin of the song began in 1854. At that time the royal court musicians in Berlin sent an inquiry to St. Peter's in Salzburg asking whether perhaps the manuscript of the "Christmas Song—Silent Night"—by Michael Haydn might be there.

Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer, who was serving as choir boy at St. Peter's, and he knew the answer. He knew his father, who had often related the circumstances, to be the composer. As his father was still living, the inquiry from Berlin was sent on to him. And so at once Franz Gruber drew up the statement quoted.

As regards the alterations in the melody of which Franz Gruber speaks, these doubts came about because the song was so long and so often written down or sung by ear. It appeared in print for the first time in 1846. That the song received so wide and so rapid an acceptance is due probably to two things—to its simplicity and folk-song character, and, astonishing as it may sound, to the fact that the organ in the little church at Oberndorf was broken. The organ builder from the Zillertal, who happened to be repairing it on that Christmas Eve, was struck by the beauty of the air, and carried the melody home with him.

(Continued on Page 727)

New EAR APPEAL for Jesse French Pianos



Dr. William Braid White analyzes the tone of a Jesse French Piano. Retained by French as a special consultant, Dr. White is generally considered the foremost scientist in the piano field. From his laboratory in Chicago have come many notable discoveries. He is author of standard texts on piano construction, tuning and servicing, and has trained leading technicians.

Yes—the new Jesse French Pianos will sound better than ever. Important scale and tonal improvements have been developed by French technicians, working with Dr. William Braid White, foremost piano authority. From the moment you hear the ear-caressing tones of this new French Piano, you'll want one. And when you see the distinctive new designs, created by Alfons Bach, you'll know that here, at last, is the piano that's exactly right for your home. Available soon—ask your piano dealer.

Jesse French & Sons

PIANO DIVISION OF SELMER
NEW CASTLE • INDIANA

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1944

717

718

The Violinist's Forum

(Continued From Page 690)

touch on the bow is not quite sensitive enough. The scratches will soon disappear if you are seeking for a more round quality of tone. For the pianissimo tones, start with sixteen seconds to each bow. When you can do this easily, add two more seconds—so on until you can hold a steady pianissimo tone for thirty seconds. When you can do that, you are pretty good! But be very sure you are drawing a pianissimo TONE, and not merely an indeterminate and rather negligible noise.

Later, as you feel you are gaining control, play the long bows—about twelve seconds to each bow—with varied dynamics: each bow *crescendo*; each bow *diminuendo*; alternately *crescendo* and *diminuendo*, beginning on a Down bow, a *crescendo* and *diminuendo* on each bow, and so on. This is most engrossing material to practice, and you can continue to do it with benefit to your playing as long as you play the violin.

When you are working on these long bows, try to avoid a very common fault—namely, of allowing your first finger to move away from the stick as you draw a Down bow. This finger is your tone-controlling agent and must maintain an alive connection with the stick. Whether you are playing *forte* or *pianissimo*, that is what you must see that the knuckle is always behind the stick and never above it.

This slow bow practice is rather ex-

hausting, and after a while the mind is apt to wander; so don't do too much of it at any one time. Five minutes, three or four times a day, is quite enough time to devote to it.

If you follow these suggestions carefully for a month or two, I think you will find that there are no more "treble-jeebies" in your bow when you are playing in public. Let me know what happens—I shall be glad to hear from you again.

The Alluring Music of Cuba

(Continued From Page 696)

but he is more representative of the South, MacDowell reflects no one American strain, although he, too, is undoubtedly a most American composer. Victor Herbert is decidedly European in quality. Louis Moreau Gottschalk, a North American composer of great distinction, reveals no North American influences at all. George Gershwin, whom I knew and admired greatly, represents the "popular" rather than the "classical" aspects of American thought. No, to my mind, there is no one American composer who stands in the same relationship to his country as Chopin, let us say, stood to his. Will there ever be such a one? That is not for me to say! I can only express my belief that the soundest, truest music is the result, not of conscious "systems" or "experiments" in composition, but of deep and sure awareness of personal and national significance.

"My own method of composing? To me, the melody always comes! First and what

stimulates the melody? In the first place, I am fired with enthusiasm for an idea—a description, an emotion, a feeling. I have that in mind. I wish to express it in my own way. In many cases, then, my next step is to think of a title. I see that title before me, like a vision, and suddenly I write me a melody that only I find will give me a melody that expresses that title. In the case of songs, I generally write my own words, though not always, of course. I have already mentioned my Mari songs; I have also written five songs to the poems of Juana Barrios, the incomparable Uruguayan poetess, who is so beloved that she is spoken of simply as 'Juana de America'.

But when I write my words, they generally come last. It is the idea and the melody that are of first importance. "About four years ago, I gave an orchestral concert in the National Theatre of Havana, at which I dedicated one song to each of the Latin-American countries. Since there are twenty-one such sister republics, there had to be twenty-one new songs. I thought of these countries, and evoked my twenty-one titles. At this point in the preparations, the Cuban press asked for the program of the forthcoming concert. So I announced my twenty-one titles—although not one note of any song had yet been written. But there were still days to go, and the orchestra and the songs were ready when the great day came!

"As to 'modernism,' I can only say that I am not a modernist. I am a traditionalist. Musical forms will develop naturally. If they are forced or exaggerated, they will not sound like music! Which is under-standable, because music is the natural expression of personal and national soul."

The Making of a Concert Violinist

(Continued From Page 688)

in pursuit of "the light that never was by land or sea."

"Such a child needs guidance rather than discipline. The driving force is the love of beauty, the craving for perfection in the presentation of some musical masterpiece. The technical material should, as far as possible, be derived from the work being studied.

"Here is where wise guidance comes in, for obviously the works chosen for study must cover all phases of technique in fingering, bowing, phrasing, and so on. But the mastery of such technique should, to my mind, be objective; it should lead to the expressive playing of some work of art, the successful playing of which is its own reward.

"To many this is not what is perilous advice; but I do not believe in the complete separation of technical material from artistic performance. When technique is studied as an end in itself, it becomes a mechanical, a mechanical routine that may lead only to mechanical skill. Because one can play music of the seventh grade, or ninth, or tenth, it does not follow that one has become an artist.

"What is violin playing anyway, but a combination of reflex actions singled out for special attention from a multitude of other such actions that, if acquired unconsciously, as needed, all through life?

"A car is coming rapidly down the street, and you are in the way and

(Continued on Page 728)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Summer Schools

B. D. W., Virginia.—Among the better-known summer schools of music in the East are the Juilliard Summer School, 130 Claremont Avenue, New York City; the Yale Summer School, Norfolk, Conn.; and the Chautauque School of Music, Chautauque, N. Y. A few private teachers hold classes at their summer homes, but I am not sure that they combine demonstrations and lecture courses with their teaching. If you follow the advertisement columns of THE ETUDE and other music magazines early next year, you will probably find an announcement that will interest you.

Progress at Twenty-two

Mrs. D. G., Connecticut.—You have certainly covered a good deal of ground in one year of study; if you have acquired both accuracy and facility, you are to be congratulated. To make such rapid progress is not usual when a person takes up the study of the violin at the age of twenty-two. Don't worry about your left-hand finger pressure; you will gradually get the pressure of the finger. You ask how you should go about putting the vibrato to practical use. First of all, you should practice it in long notes, seeing to it that you maintain a steady and even throbb in the tone. Then you should practice it on notes of shorter and shorter length, until you are playing eighth or sixteenth notes. When you are playing eighth or sixteenth notes, you will find the vibrato flows evenly from one note to the next. While you are doing this, you should be playing some slow pieces that really appeal to you. In these you should strive to imbue each tone with the same vibrato you are using in the exercises. Gradually you will not be satisfied with a tone that does not have this vibrato, and the production of it will become easier for you. While you have to think about vibrating on each note, you will not be satisfied with the results; but after a while it will become subconscious, and then your tone quality will improve rapidly.

"Made in Czechoslovakia"

Mrs. D. S. M., Georgia.—The line "Made in Czechoslovakia" on the label of your violin indicates at once that it is not a genuine Stradivarius; further, it indicates that the instrument is a "trade" violin worth between fifty and one hundred dollars. Possibly the violin follows the Strad pattern in general outline—which may be the reason that Stradivarius' name was used on the label.

An Excellent Study Book

Mrs. P. G., California.—The book of studies that you are looking for is the "Seven Divertimenti" by Campeggio. Each Divertimento is a different position, and remains in that position. It is a splendid book of studies and should be much more than you need. You can obtain it from the publishers of THE ETUDE.

Beginners' Books

Mrs. E. L. S., North Carolina.—Without knowing more of the child than you tell me, it is rather difficult for me to recommend a beginner's book for her. However, I feel sure that you would obtain good results from the first book of the "Laoureux Method," the "First Violin Method" by Samuel Appleton, or the "Very First Violin Book" by Bob Peery. You can obtain all of them from the publishers of THE ETUDE. After all, it is not so much what method is used as how it is used that counts. A talented child will make rapid progress with any of the modern methods—if the teacher is conscientious and imaginative.

Strings and Torrid Temperatures

Mrs. B. J. K., California.—To live in a climate where the temperature goes up to 117 degrees must indeed be troublesome for a violinist. I can easily understand how your strings do not stay in tune, but it is not quite how what you can do about it. You might try the "Super-Servic" strings, which are steel centers wound with aluminum. If you use these, you should have no trouble at all with a tuner attached to each string. I have never used these strings and do not know how satisfactory they are, but I have heard good reports of them.

Whatever strings you use, you should keep them tuned up to pitch even when you are

not playing. To let the strings down repeatedly is bad for the strings and for the violin. It is not a bad idea to let the strings down a fifth or so about once in six months; this allows the top of the instrument to relax a little and "hold its up" the time when you play.

A Fair Price

A. C., Florida.—One hundred and fifty dollars is a fair price to pay for a John Zuk violin. He worked in France, and his instruments were imported into this country, up to the outbreak of the war, by the Czech-Slovakian Music Co., now the Metropolitan Music Co. He was, and I hope still is, a very careful craftsman. The label makes no special statement on the label of each violin which model he had followed in that particular instance. He made instruments of various grades, and they range in value from about \$100 to around \$350.

More about the Vibrato

Mrs. K. E. W., Virginia.—Thank you for your very nice letter—I am glad that the "Vibrato" article in the August issue was of help to you. You ask how you should go about putting the vibrato to practical use. First of all, you should practice it in long notes, seeing to it that you maintain a steady and even throbb in the tone. Then you should practice it on notes of shorter and shorter length, until you are playing eighth or sixteenth notes. When you are playing eighth or sixteenth notes, you will find the vibrato flows evenly from one note to the next. While you are doing this, you should be playing some slow pieces that really appeal to you. In these you should strive to imbue each tone with the same vibrato you are using in the exercises. Gradually you will not be satisfied with a tone that does not have this vibrato, and the production of it will become easier for you. While you have to think about vibrating on each note, you will not be satisfied with the results; but after a while it will become subconscious, and then your tone quality will improve rapidly.

A Technical Show-Place

N. S. S., Pennsylvania.—The solo you are looking for is The Rond of the Goblins, by Bazzani. It is in the "Dance of the Goblins, and Witch's Dance" is better known. I think, by its French title, Le Ronde des Goblins, it is a very difficult solo to learn, and requires a finished technique to do it justice. To modern ears, it is also rather old-fashioned, for it is a technical show-piece that makes no pretense of having any musical value.

A Maker Named Thomas

D. E. J., Illinois.—I have had no mention of a violin maker named Thomas in any of the reference books, and it is possible that the name was heeded in your violin by some previous owner as a means of identification. I am sorry to say, it is not uncommon for a violin maker to name it after a friend or a relative. The name that I find in a reference book of that of Jakob Thomas, of Vienna. He was a practicing violin maker interested in making violins after his daughter began to study the violin. Between 1880 and 1910 he made some violins that were quite fair—for an amateur. If you are anxious to find out how much your violin is worth, you should send it to a firm such as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago. They will give you a complete appraisal.

Tools for Violin Making

J. R., Texas.—Since the war, tools for violin making have been very difficult to obtain, and it is not a trouble in getting the ones you want. I suggest that you write to the firm that may possibly have some spare tools that they would be willing to sell. I have heard that Wurlitzer & Co., 129 West 42nd St., New York City; Shopshire & Frey, 119 West 42nd St., New York City; and Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Ill.

Baldwin TODAY'S GREAT PIANO



The ceaseless search for perfection by the makers of the Baldwin is amply rewarded in its use by the great artists of the present generation. One by one they have chosen the Baldwin by ear and by touch rather than by tradition. For while Baldwin respects tradition, Baldwin does not rest on old laurels. And so the rich tone has become more golden—the light, flexible action more effortless. The result is fine music more faithfully, more thrillingly interpreted by an ever-increasing number of the world's greatest artists.

THE BALDWIN PIANO CO.
Cincinnati, Ohio

Now You Can Realize Your Musical Ambitions

Thousands of musicians and teachers feel the need of higher and more advanced training in music as a means of greater accomplishment and increased income. Perhaps you, too, have felt this need. If you have, you are not alone. There are endless higher positions in music—greater opportunities—ready and waiting for you just as soon as you are ready for them.

Study in Your Own Home Under Master Teachers

If you can afford the time and the large amount of money necessary to attend a Resident Conservatory, then you have a wide choice of left over from your regular duties—and at a nominal expense—then the University Extension Conservatory offers you the sure, proven and guaranteed means to the attainment of your highest musical ambitions.

Ideal Courses for Beginners and Advanced Students

Students and teachers wishing to take up the Study of Music under the most approved and authoritative methods will find our Students' Courses ideally adapted to their needs. They are remarkable in their simplicity and thoroughness, leading from the first rudiments of Music by easy, progressive steps to real proficiency and accomplishment. The lessons are profusely illustrated with photographs from life and with detailed explanations of every important point, so that a thorough understanding of proper technique is insured.

All instruction is individual and under the personal direction of highly qualified teachers who keep closely in touch with the student's progress by means of a very wonderful system of examination papers throughout the course.

You can have this invaluable training right in your own home, without any interference from your regular work, and at but a fraction of the cost in time and money out the world over whose success wholly to the authoritative methods of the University Extension Conservatory, and gladly testify to that fact.

This Is YOUR Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-459
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, illustrating lessons and full information regarding course I have marked with an X below:

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Harmony	<input type="checkbox"/> Violin
<input type="checkbox"/> Public School's Course	<input type="checkbox"/> Advanced Course	<input type="checkbox"/> Guitar
<input type="checkbox"/> Public School's Course—Beginner's	<input type="checkbox"/> Voice	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Musical Direction	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Ear Training & Sight Singing	<input type="checkbox"/> Musical Arranging	<input type="checkbox"/> Organ
<input type="checkbox"/> History of Music	<input type="checkbox"/> Adult or Juvenile	

Name.....
Street No.....
City..... State.....
Are you teaching now?..... If so, how many pupils have you?..... Do you have a Teacher's Certificate?..... Have you studied Harmony?.....
Would you like to earn the Degree of Bachelor of Music?.....

"FORWARD MARCH WITH MUSIC"

THE ETUDE

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"

723

WHERE SHALL I GO TO STUDY?

Developing the School Orchestra

(Continued from Page 692)

instrumental music at a low cost per capita to both school and community.

It cannot be denied that each of these points represents advantages for this plan of teaching. Yet there are valid reasons why this type of instruction is not the practical or desired one. It is easier to schedule the classes, such a program is less efficient from an educational standpoint. As previously mentioned, the students are victims of mass or shall we say "mass"-education; they are penalized from the beginning, since the foundation which is so essential to the students' future is sacrificed at the outset.

The problem of literature for such a group is in itself a most complex one. The matter of range, key signatures, and other ensemble problems make the combining of the winds and strings impractical in every way. I have witnessed many such programs in action, and have yet to observe a single one that is achieving worth-while results.

The foundation of string or wind playing is basic to final ensemble results. Therefore, we must establish a program which will prepare the student for the future, rather than the program which absorbs him merely as a minute part of a large group, yet fails to provide him with a sound musical foundation.

Since the majority of the school systems of our nation are to be found in small towns, villages, and districts, it behooves us to study their situations, and if possible offer suggestions for improvement.

In many of these communities the membership of the school orchestra is composed of the school band augmented by a few strings (usually violins), and the repertoire consists of military marches and other selections originally conceived for band. In most of these situations, one person is responsible for the entire music program. The school orchestra has very little time is available for band and orchestra rehearsals. As a result, all students are scheduled for the so-called "school orchestra" on conditions of course, fatal to the development of either a satisfactory band or orchestra.

Its success lies in the development of a strong elementary instrumental class program, segregating the strings and winds while providing adequate instruction and rehearsal schedules.

The developing of a completely instrumented symphony orchestra and symphonic band in the small school system is something for those who spend their time in wishful dreaming. The situation in the average small school makes such a program impossible because of the following circumstances and conditions: First, the curricula cannot provide time for both, without sacrifice to the academic subjects now recognized as essential. Second, the music instructor's schedule does not permit a daily rehearsal of student enrollment makes student membership impossible. In some isolated instances where the symphonic band and orchestra have been attempted in the small school, they have functioned only at a great scholastic sacrifice on the part of the students involved.

The solution to such conditions would seem to lie in the development of string classes leading into small string ensembles, which later lead to the string orchestra. When the string ensembles have gained sufficient proficiency to be combined with the winds, then will come the first orchestra rehearsal.

There is such a wealth of excellent string material for all grades, combinations, and styles, that it is indeed surprising on our part to deprive students the opportunity to experience the thrill of participating in this repertory.

In conclusion, my earnest that the future progress of our school orchestras will depend more upon the development of our string classes, ensembles, and string orchestras than upon the school orchestra as a whole. The deficiencies and lack of string players in our school orchestras today prove just that point.

Let us begin now to develop the elementary string program so that our school orchestras of tomorrow will not have the deficiencies of the orchestras of today.

The Making of a Concert Violinist


(Continued from Page 722)

arrive with precision on the pavement just in time, I hope. Nobody took you to the races, did they? Nobody taught you the way of cars as so many separate motions.

"Watch a kitten at play with a ball. He leaps, he dashes, he leaps, he paws. We say he is 'playing,' but in fact he is practicing in deadly earnest with an immediate object in view. In a few weeks he will be using all those motions in his life work: hunting, fighting, protecting himself. The mother cat sits and watches, and shields him from harm; but she does not give him lessons in technique as so many separate motions to be coordinated and applied, regardless of an immediate objective. She does not have him arch his back fifty times a day, or pull his ears and out for fifteen minutes every morning, or stretch his neck. She knows that desire—intense, burning, all consuming—is driving him on, and that every act he performs has an immediate and definite purpose. It is the desire of the young artist for perfection in the playing of some fine, soul-satisfying work of art, any less intense.

"There may be times, of course, when certain exercises planned by a master teacher may be helpful, but surely they are best studied when related to some particular passage in a work being studied. So why not concentrate on it, intensely? Again, I have certain exercises of my own evolved out of my own needs; but I certainly would not offer them to any student as a 'rule'; regardless of the end in view. Any exercise is only a means to an end, and it is the end that counts. For an artist, young or old, there is only one end in view: the perfect expression of beauty in some work of art. It is the concentration, the intense desire, the self-discipline presents itself, his own self-torturing but for perfection will drive him on to mastering it. This is not a matter of rote learning. It is the hardest, most exacting thing he can do, and is timeless. But neither is it the drudgery of effort directed toward some unknown goal to be attained in a vague and distant future."

THE ETUDE



Now Available

50¢ EACH

A New Series for Young Pianists

EASY ARRANGEMENTS OF FAVORITE TUNES — EVERYONE LIKES EACH COMPOSITION IS CAREFULLY FINGERED AND EASY TO PLAY

DOWN SOUTH (W. H. Myddleton)

FRASQUITA SERENADE (F. Lehár)

GLOW WORM (P. Lincke)

MALAGUENA (F. Leocana)

PAPER DOLL (J. E. Black)

FLIGHT OF THE BUMBLE BEE (N. Rimsky-Korsakov) . . . 40¢

EDWARD B. MARKS MUSIC CORPORATION, R. C. A. Bldg., Radio City, New York 28, N. Y.

Germany's Century-Old Offering to Peace

(Continued from Page 717)

Four sisters from the Zillertal—Strasser by name—famous for their singing of native mountain songs, heard the organ builder's version of "Silent Night" and immediately carried it with them on their concert tours. So it circulated from the little valley to the great town of Europe, and from there on its way about the world.

One may easily visit the scenes so closely identified with the origin of the song and with the life of the composer: Oberndorf and Arnsdorf, and Halle, the "salt village" in which Franz Gruber was church organist for many years before his death and in which he lies buried. The countryside all about them is like a picture book, serene and never forgotten. At frequent intervals there are little wayside shrines, some crude and some with their narrow wooden altars built over the stark figure of the Christ, and others enclosed in small stone chapels.

Oberndorf is a historic cluster of Old World houses, its old and "new" sections nearly separated. Directly across the narrow bridge over the silvery waters of the Salzach which terminates a short side street in "new Oberndorf, lies the village of Laufen, with its medieval cathedral, the oldest Gothic Hallenkirche (or church having both nave and aisles of equal height) in Southern Germany. The river is at that point the frontier. But, although the splendid German cathedral dominates the landscape by its size, it is to the simple church in the small Austrian village that the visitor turns his attention. This is not the Oberndorf church in which "Silent Night" was first sung, but it succeeds one of the same known, appropriated as the Church of St. Nicholas, and was built after that smaller structure was washed away in the great Salzach flood of 1899.

Here, in the "Stille Nacht Denkmal," a bronze bas-relief set in a frame of black marble in a recess just to the right of the church entry. A little altar from the church faces it. The memorial shows Pastor Mohr at the window of his parsonage, his hands clasped in prayer, his countenance that of one entranced, as with hand upraised to his ear, he

hearkens to the sweet singing of children on earth and kneels Ruvinsky (shown at the top of the relief) at a moment when he recognizes his own song "Silent Night." In the background, standing upright is Schoolmaster Gruber, as though in the act of playing his guitar; he is apparently singing, for the first time, his inspired masterpiece.

A moment's drive brings one to "old Oberndorf, a gracefully winding street of quaint cottages, each with a religious fresco or the name of the house-owner on its outer wall, and its colorful window gardens. A few steps from the roadway is the site of the old church and the spot on which "Silent Night" was first sung, marked by a six-sided chapel of stone and stucco set upon a high mound of earth. To the right are old houses, some of which still show the marks of waters of the "great flood," as the disaster of 1899 is always called. To the left is the ancient water-tower of the village.

Less than two miles further north is Arnsdorf, with its venerable schoolhouse and a church begun before Columbus made his first voyage to the Americas. In the schoolhouse lived and worked Franz Gruber at the time he wrote his great melody. Set high over the doorway is a wooden sign which reads:

*Silent Night, Holy Night,
Who brought you here today, Son?
And then answers his own query:
Pastor and Schoolmaster.*

One enters, through an open hallway with worn, uneven tile floor, into the main schoolroom. The windows face south. In one corner stands a huge portrait of the sainted Gruber, and in the center above the teacher's desk hangs a little picture of Morat. This is the room in which Franz Gruber taught and it is exactly as he left it more than a hundred years ago. Steep steps lead to the upper rooms in which the schoolmaster lived and to the study in which the song was written. There a modern red chair has replaced the composer's old one.

At Hallein one visits the church in which Gruber was organist. It stands at the top of a steep incline at the very foot of the mountain. A narrow court possibly twenty feet wide—with simple garden and evergreen hedge, separates the church from the parish house, in which the Grubers made their home.

Although the shadow of the mountain shuts out the sunlight early in the afternoon, the inside of the church is kept sweet and bright with old-fashioned flowers and by soft lights, constantly burning. The organ loft is high at the rear of the church (as in the churches at Oberndorf and Arnsdorf) and here, each Christmas Eve, "Silent Night" is reverently sung. Directly between the church and the parish house and in front of its doorway, lies the grave, its sides upheld by rude stones, while another larger stone stands at the head and is marked simply in gold with the name:

FRANZ GRUBER
1863

On it, in Summer, are always found growing flowers, while bouquets of evergreen cover it in Winter.

The Baroque Style Exemplified

(Continued from Page 720)

weight can be felt. Played on such a pedal organ, the bass part is firm and clear and is never sluggish. The organist who has once become familiar with such voicing can never again be satisfied with the monotonous rumble of the ordinary pedal division.

I would not claim that this organ is the ideal twenty-stop instrument for all small churches. Standardization, as all electronic instruments show, removes much of the fascination of organ playing. But after playing this organ for four years I do maintain, first, that the omission of certain alleged essentials is not serious defect; and second, that it reveals previously unrealized delights in organ literature.

The Radio Brings New Symphonic Joys

(Continued from Page 685)

followed by an eight-minute high school student discussion. This program gives boys and girls regular opportunities to go on the air and talk about problems vitally affecting their future—problems which in a few years they will deal with as voters.



Play by Sight

Pianists - Sight reading made easy. Improve your playing by studying THE ART OF SIGHT READING and really enjoy music. Satisfaction guaranteed.

DANFORD LANE
CHICAGO 28, ILL.

BUY WAR BONDS AND STAMPS FOR VICTORY



Compose a Tune

COMPOSE YOUR OWN TUNE... A SIMPLE NEW METHOD FOR WRITING THE MELODY TO YOUR OWN SONG HIT...

Complete your own compositions. Set your own words to music! This startling new invention can definitely help you to write your own songs, but even the chords and songs in real professional composers. The method is so simple that you can give your basic eight bar melody of not only the first three chords, but simply by writing the first line of music. Make big money by writing your own songs.

Just Turn the Dial . . . You Compose a Tune

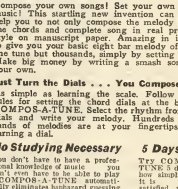
As simple as dialing a scale. Follow the easy rules to turn the hand that at the bottom of the dial. Select the rhythm from the top ends of melodies are at your fingertips by just turning the dial.

5 Days FREE

You don't have to have a professional knowledge of music. Send for your own copy of this revolutionary new method. It is not a gimmick, it is a real method. It will return your money if you are not satisfied.

5 DAYS FREE

Send for your own copy of this revolutionary new method. It is not a gimmick, it is a real method. It will return your money if you are not satisfied.



When you receive your COMPOSE-A-TUNE kit you will also receive at no extra cost this revolutionary new method. It is not a gimmick, it is a real method. It will return your money if you are not satisfied.

5 DAYS FREE

You don't have to have a professional knowledge of music. Send for your own copy of this revolutionary new method. It is not a gimmick, it is a real method. It will return your money if you are not satisfied.



Free

When you receive your COMPOSE-A-TUNE kit you will also receive at no extra cost this revolutionary new method. It is not a gimmick, it is a real method. It will return your money if you are not satisfied.

MUSIC WRITERS PUB. CO., Dept. 1412
836 Fifth Ave., New York 17, N. Y.

Check one: ☐ I am a beginner and need a complete course of instruction and manuscript paper. Also include a copy of the new method. ☐ I am an experienced composer and need a complete course of instruction and manuscript paper. Also include a copy of the new method.

Send me ☐ 10 copies of the new method. ☐ 5 copies of the new method. ☐ 1 copy of the new method.

Name: _____
Address: _____
City & Zone: _____ State: _____



MUSIC PRINTERS

LABEL BROTHERS CO. INC.

525 So. Columbia Ave., PHILADELPHIA, PA.

ENGRAVERS AND LITHOGRAPHERS

Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"

Junior Etude

Edited by

ELIZABETH A. GEST

Jean's Christmas Message

by Martha M. Stewart

Jean, with her music tucked under her arm, walked gayly from the auditorium of her school after the rehearsal. "Congratulations, Jean," Rita Roswell called to her.

"Oh, thanks. I certainly hope I can do my part well," she answered.

"Of course you can," replied Rita. "Miss Phillips would not have chosen you for the solo part in the Christmas play if she had not been sure you would do it well."

"I hope you're right, Rita. And I'm glad the Choral Club is taking part this year. You know I just love those Christmas carols," said Jean, as she started down the stairs.

Her blue eyes sparkled as she thought of taking the solo part. "The chorus will sing *Silent Night*," Miss Phillips had announced, "and on the third verse we will have a solo by Jean Williams, accompanied by the chorus quietly humming." Excited exclamations had greeted this announcement, for everybody in the choral club enjoyed the humming effect. Jean knew she would have to work hard on her vocal exercises in order to do her solo as well as she possibly could.

At the next rehearsal the club sang *Hark, the Herald Angels Sing*, *O Come, All Ye Faithful*, *O Little Town of Bethlehem*, and *Silent Night*. These were the ones she liked best on the

program, and they were also the ones, Miss Phillips said, that were always enjoyed by the audience, as they seemed to be universal favorites.

When the rehearsal was over Jean noticed Lois Boone hurrying away, looking very blue. "What's the matter, Lois?" Jean asked her, putting her arm around her.

"Oh, nothing," answered Lois, trying to hold back the tears. "It is just that I can't be in the chorus this year."

"But why not?" asked Jean in surprise. "Miss Phillips said you have a beautiful voice; I heard her say it myself."

"It's not my voice—it's the choir robe. Mother says she cannot afford to get me one, and that means I cannot be in the chorus. You know that."

"Now listen, Lois, don't you worry," Jean said, "you will have a robe, all right. I'll see to it myself."

Jean was very thoughtful as she walked home from school that afternoon. "What shall I do?" she said to herself. "I have already spent my Christmas money for presents, so I

cannot use that for a choir robe. How in the world will I ever get Lois that choir robe?"

Suddenly she snapped her fingers. "That's the idea. My savings for recordings. Why didn't I think of that before!" For months she had been saving up to get some of her favorite recordings. "They can wait," she told herself. "I would rather Lois had the choir robe. It would be forlorn not to have her with us in the play."

On the night of the program, there stood Lois in her snow-white robe, singing happily in the chorus. And when Jean started her solo, Lois gave her a joyous smile. Jean's silvery voice floated out to the listening audience as she sang "Silent Night, Holy Night, Son of God, Love's Pure Light." The members of the chorus were motionless as they listened to a sweet, clear voice, bringing them the message of Christmas.

Lois knew the spirit of Christmas because she had experienced it herself from her friend Jean. She had received the real message of love and kindness, wrapped up in a package containing a choir robe. And Jean

Hearing Things

by Elizabeth Gest

Have you any idea how many symphonies you have heard? That is, heard them all the way through from beginning to end? If you have a radio in your house, see how many symphonies you can "pick up" on it, and keep a list of them. If you hear only one movement of a symphony you can add the other movements the next time you have a chance.

Take a small notebook and keep the list in it. Write the names of the composers and find their dates in your musical history, or some such book. If you have a copy of "My Own Junior Music Club Book" you will find a page all ready for you to write your lists; otherwise, you can get a notebook for the purpose. (The book mentioned may be procured through the publishers of THE ETUDE.)

Keyboard Harmony
d. Refer to outline No. 36 in October issue and review suggestions.

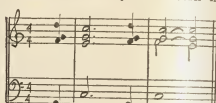
e. Play the pattern herewith in three major and three minor keys. Notice the supposition occurs this time in an inner voice-part instead of in the top, or soprano voice-part.

Program

As most of the compositions of the above composers are too difficult for young students to play, your program may consist of listening to recordings of such compositions when possible, and playing miscellaneous pieces learned during the summer or the first part of this season. Or you may use Christmas music for your program.

Junior Etude Afghans

Don't forget to send the Junior Etude a Christmas present. What shall it be? Here is a square for our Junior Etude Red Cross square. If knitted, make it four and one-half inches; if cut from woolen goods, cut it six inches (not five and a half, as the sizes must be exact). And, of course, more than one square would be still better!



No suspension. Supercien. 1845: Chabrier (pronounced Shab-rey), to rhyme with day) was born in 1841. His best-known work is Es-pa-ña (pronounced Es-pa-ny-a), a rhapsody on Spanish themes for orchestra.

a. When did these composers die? Look them up in your history of music.

b. What instruments are usually used in a piano quintet?

Keyboard Harmony
d. Refer to outline No. 36 in October issue and review suggestions.

e. Play the pattern herewith in three major and three minor keys. Notice the supposition occurs this time in an inner voice-part instead of in the top, or soprano voice-part.

As most of the compositions of the above composers are too difficult for young students to play, your program may consist of listening to recordings of such compositions when possible, and playing miscellaneous pieces learned during the summer or the first part of this season. Or you may use Christmas music for your program.

Don't forget to send the Junior Etude a Christmas present. What shall it be? Here is a square for our Junior Etude Red Cross square. If knitted, make it four and one-half inches; if cut from woolen goods, cut it six inches (not five and a half, as the sizes must be exact). And, of course, more than one square would be still better!

THE ETUDE

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention. Put your name, age, and class in

which you enter on upper left corner of your paper, and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1112 Chestnut St., Philadelphia, Pa., by the 22nd of December. Results of contest will appear in March. Subject for this month's essay, "Sa-cred Music."

A Musical Experience

My most interesting musical experience was one summer day, when a five-thousand-piece orchestra of Junior Musicians, all in uniform, arrived at none other than the world's largest natural amphitheater, the Hollywood Bowl. We had practiced for this event for months. Thousands of chairs were required to seat the orchestra, which, of course, overlooked the stage. Such a month-long gathering was never before seen in the Bowl. The whole concert was played without notes and it was an experience I will never forget, as it played my violin with twenty-five hundred other violins there were other thrilling things about the concert, too, such as all of us pledging allegiance to the flag; and at the change of place one of our numbers under the baton of Rudy Valle. We were deeply grateful to our teachers and to our number of ceremonies and others for arranging this thrilling event in which we participated.

Miriam Smoot (Age 16)

California

Letter Box

Dear Junior Editor:
I read your column monthly and I just thought I'd let you know that I have started to take organ lessons. To me the organ is the most beautiful instrument there is and I can imagine almost any other instrument I have also taken piano lessons for over seven years and enjoy that, too.

From your friend,

A. Paradise Fantasy (Age 13),

Michigan.

Dear Junior Editor:
I read your column monthly and I just thought I'd let you know that I have started to take organ lessons. To me the organ is the most beautiful instrument there is and I can imagine almost any other instrument I have also taken piano lessons for over seven years and enjoy that, too.

From your friend,

A. Paradise Fantasy (Age 13),

Michigan.

Dear Junior Editor:
I read your column monthly and I just thought I'd let you know that I have started to take organ lessons. To me the organ is the most beautiful instrument there is and I can imagine almost any other instrument I have also taken piano lessons for over seven years and enjoy that, too.

From your friend,

A. Paradise Fantasy (Age 13),

Michigan.

Dear Junior Editor:
I read your column monthly and I just thought I'd let you know that I have started to take organ lessons. To me the organ is the most beautiful instrument there is and I can imagine almost any other instrument I have also taken piano lessons for over seven years and enjoy that, too.

From your friend,

A. Paradise Fantasy (Age 13),

Michigan.

Dear Junior Editor:
I read your column monthly and I just thought I'd let you know that I have started to take organ lessons. To me the organ is the most beautiful instrument there is and I can imagine almost any other instrument I have also taken piano lessons for over seven years and enjoy that, too.

From your friend,

A. Paradise Fantasy (Age 13),

Michigan.

The Music Student's Dream

by Gladys Enoch
John fell asleep and dreamed he lived where he saw the Sharps and Flats, and Quarter Notes and Whole and Half and Round like dogs and cats. There were no garden paths nor streams, no flowers nor tall green trees, but acres full of great G clefs swayed gently in the breeze. The streets in town were five long roads, and named from A to G, and if the wrong one you should take, indeed, quite lost you'd be. The mayor whose name was Middle-C, was always at his post, to guide all music-students there in case they should be lost. John walked along these five long roads, and with each step he took he heard sweet music's melody, just like a singing brook. Uphill he went, where music's high, but down the hill 'tis low; and when he skipped the tune was fast, with dragging feet 'twas slow. He played all day in Music Land until the sun went down, and then he wanted rest and sleep and napped in Music Town. When John awoke he told his friends about the Sharps and Flats, where all the notes in Music Town ran around like dogs and cats.

Essay Prize Winner in Class B

Barbara DeBarr (Age 13)
Washington

Essay Prize Winner in Class C

Emily Jane Rose (Age 9)
Missouri

Honorable Mention for Essays:

Joe Kackey, Mary Ellen Falust, Barbara Gould, John Sherman, Mary Carl Smith, Valerie Kark, Billy Silberman, Janet Lieber, Anna Baker, Rosemary, Mary Ellen, Patty Baker, Eddie Wherry, Caroline Warner, Daisy Buckman, Helen Anders, Doris White, Agnew Collins, Julia Wilson, Ellen Dougherty, Mary Jean Matas.

Answer to Composer Square Puzzle in August

Donlatti; Verdi; Puccini.

Honorable Mention for Composer Square Puzzle

John Sherman, Jr., Nancy Lee Bopp, Barbara Gould, Ella Karm, Marian Druse, Mary Martin, Bernice Hilgert, Georgia Ellmuth, Gladys Camp, Wilfred Kammell, May Kerbow, Ruth Kulp, Wilfred McDougall, Laurence Higgins, Murren Duley.

NEW SEMESTER STARTS FEBRUARY 5

High school students completing their courses at mid-year may begin their musical training promptly. At 50 years Sherwood has been successfully developing musical talent in ambitious young people.

Courses lead to certificates, diplomas and degrees in piano, violin, voice, organ, wind instruments, theory, composition, public school music, conducting. Dormitory accommodations at moderate cost.

For free catalog address: Arthur Wildman, Musical Director, 412 S. Michigan Avenue, Chicago 5, Illinois.

SHERWOOD MUSIC SCHOOL

Institutional Member of National Association of Schools of Music

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music Methods and Music Conservatory Methods.

Diplomas and degrees in Music.

Consers degrees of B.M., A.B., and M.M.

Distinguished Faculty

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

MILLIKIN CONSERVATORY OF MUSIC

Offers their training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in piano, voice, violin, organ, Public School Music Methods and Music Conservatory Methods.

Diplomas and degrees in Music.

W. ST. CLAIR, MINTURN, Director

SCHOOLS—COLLEGES

CONVERSE COLLEGE

Consers degrees of B.M., A.B., and M.M.

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

KNOX COLLEGE

Consers degrees of B.M., A.B., and M.M.

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

SHENANDOAH CONSERVATORY

Consers degrees of B.M., A.B., and M.M.

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

Albion Theatre

Consers degrees of B.M., A.B., and M.M.

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

CHICAGO MUSICAL COLLEGE

Founded 1867 by Dr. F. Ziegler
Consers degrees of B.M., A.B., and M.M.

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art

Address Registrar for Bulletin
DEPAUL UNIVERSITY SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois



"FORWARD MARCH WITH MUSIC"

THE COVER FOR THIS MONTH—On the first Christmas morning the shepherd is abiding in the field, heard the Heavenly Hosts singing "Glory to God in the highest," and today Christmas singers and other Christmas music soar heavenward from earth in acknowledgment of the Greatest Gift to mankind.

In her painting, "Calm on the Listening Ear of Night" which is reproduced on the cover of this issue, the artist has endeavored to symbolize graphically the golden heavenward reach of those who "Sing the love of God above, shown at happy Christmas-tide" and who "With angelic hosts proclaim, Christ is born in Bethlehem," mending their songs with the bells which have been awakened in the command "Ring out, sweet bells, your Christmas chime, you chime of welcome, clear and brave; this night there came with us to dwell Our Jesus, calm, and dwell and save."

This cover was painted expressly for THE ERIC by the well-known Philadelphia artist, Miss Verne Evelyn Shaffer. In private life this talented artist is the wife of Mr. William Spencer, who holds an important executive position with one of the large chain stores of the east. Their marriage has been blessed by a daughter who is now at that charming childhood stage that ventures forth on primary grade studies.

A GRATEFUL EXPRESSION TO MUSIC BUYERS.—The Theodore Presser Co., in common with all business organizations, is not directly engaged in manufacturing war materials, has had a very difficult time throughout the year 1944 in its efforts to give satisfactory service to its patrons. The understanding patience of patrons who have accepted delays in deliveries and disappointments in not receiving items which they had to go out of print for the duration is greatly appreciated by the THEODORE PRESSER CO. Every effort has been made and will continue to be made to fill orders as promptly as possible, and great care is being used in the judicious allotment of available paper to the printings that can be made of music publications for which there is the most general demand.

On book publications, particularly, it has been necessary to limit dealers throughout the country to the same quantities on each book as they ordered last year. War-time restrictions on the use of paper, shortage of help, and the difficulties of printers and binders in producing needed publications have resulted in short shortages all have entered into the inability of the THEODORE PRESSER CO. and the many dealers handling their publications to supply promptly in all cases the publication wanted. It is a great tribute to active music workers everywhere that these conditions are being accepted cheerfully and graciously.

It is a great help that private music teachers, choirmasters, school music educators, and other active music workers are trying to supply their needs as far in advance as possible to help out in this war-time situation.

PIANO PIECES FOR PLEASURE, by John M. Williams—Work is going along on the details incident to the arranging, editing, and physical production of the music to be presented in this splendid annual of piano pieces for the recreation and educational needs of students in the intermediate grades. The contents also will be of a character such as will delight

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

December 1944

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Handel—Childhood Days of Famous Composers for Piano Pupils.	20
Choral Preludes for the Organ. By Felix Mendelssohn.	40
Classic and Folk Melodies in the First Position for Cello and Piano. By Franz Lawrence Keating's Second Junior Chord Book.	26
My Piano Book, Part Three—The Richter Technically-Full Piano.	40
Organ Transcriptions of Favorite Hymns.	40
Peer Gynt—A Story with Music for Piano.	40
Gracie-Richter.	40
Piano Pieces for Pleasure—William Read This and Sing—Teacher's Manual.	100
Reverential Anthems—J. S. Bach.	25
Twenty Famous Songs—An, for Piano.	40
Twenty Piano Duet Transcriptions of Favorite Hymns—Kohlmann.	40
The World's Great Waltzes—King.	40

grown-up students of piano playing who have progressed a good year or more beyond their very first efforts at the keyboard.

Popular numbers of such American composers as Nevin, Engelmann, Morrison, and others will be included in this book, and there will be arrangements for piano of the compositions of Chopin, Schubert, Schumann, and others. Not to be overlooked are playable arrangements of favorite melodies from folk songs and hymn sources.

And, finally, specially arranged and specially engraved album of piano pieces is offered to advance subscribers at the price of 60 cents. A single copy only may be ordered in advance of publication, delivery, of course, to be made as soon as the book comes off press.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King—The waltz as a dance form goes back in history a great many years, and practically all composers have yielded to its infectious rhythm in their writings. Foremost among these is, of course, the "Waltz King," Johann Strauss, and no collection of waltzes would be complete without a liberal representation of waltzes by this master. In this collection of his most popular compositions are included Emil Waldteufel's next with two: *The Skaters and Etudiantina*. The

remaining waltzes are Arditi's *The Kiss*; *A Waltz Dream* by Oskar Straus; *The Schornbrunn* by Joseph Lanner; Lehár's *Gold and Silver*; *Overt the Waves* by Ross; *My Treasure* by Becucci; and *Danube Waves* by Ivanovic, fitted in all. The name of Stanford King is well known to readers of THE ERIC for his many successful piano compositions and his arrangements which have appeared in these pages. In making this book, Mr. King has kept in mind the ability of the average player of about third grade in advancement, and all of the favorite waltzes included are newly arranged and engraved especially for this book. Single copies may not be ordered in advance of publication at the special cash price of 40 cents, postpaid. The sale of this book is confined to the U. S. and its possessions.

LAWRENCE KEATING'S SECOND JUNIOR CHORD BOOK—The outstanding success of LAWRENCE KEATING'S JUNIOR CHORD BOOK has resulted in the publication of a similar volume. The author has used the same care in arranging music within the limitations of average junior high school voices, and choir-directors will find the numbers included to have satisfying fullness and effectiveness. Other singing groups without tenor and bass sections will also find that this book will meet their needs. Advance of publication offers for single copies, at the price of 25 cents, postpaid, may be placed while the book is in preparation.

MY PIANO BOOK, Part Three—A Method by Ada Richter for Class or Individual Instruction—Mrs. Richter's success in this second part of MY PIANO BOOK, designed for young beginner's use until the time he is ready for the usual piano method, has brought about the writing of a third part for continuing the same method, and for the second year pianists. The book contains much original material along with adaptations of standard study material, favorite melodies, attractive drawings, and clear explanations of musical terms.

The Advance of Publication cash price of MY PIANO BOOK, PART THREE, is 35 cents, postpaid. But one copy will be allowed to a customer at this introductory price.

PEER CYNT by Edward Grieg—A Story with Music for Piano, Arranged by Ada Richter—Mrs. Richter has added another volume to her STORY WITH MUSIC series for young pianists. This volume contains all the original melodies of the Grieg music: *Morning Mood*; *Ingrid's Lament*; *In the Hall of the Mountain King*; *Solveig's Song*; *Asa's Dance*; *Araban Dance*; *Araban's Dance*; and *Peer Gynt's Return Home*.

While the music is not easy, it does not go beyond the third grade of difficulty. The numbers are cleverly arranged and the author tells the story in a most

engaging manner. Beside individual use, this suite makes a most successful recital number, suggestions for which are explained in detail.

A single copy of Mrs. Richter's adaptation of Peer Gynt may be ordered while the book is in preparation at the Advance of Publication cash price, of 30 cents, postpaid.

CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano. Edited, Edited, and Arranged by Charles Knauf. In this collection we shall present an excellent new contribution to the literature of the cello. It includes twelve works for the use of early cello students, carefully selected and prepared by an authority who, as instructor at Teachers College, Columbia University, and the Institute of Musical Art of the Juilliard School of Music, has won an enviable name for himself. Among the contents will be a Bach *Aria*; a Melody by Mozart; the lovely *Lullaby* by Brahms; and the folksongs, *Asa's Dance* (French); *November* (Bohemian); and *The Butterfly* (Dutch).

Orders for single copies of this book at the special Advance of Publication cash price of 60 cents, postpaid, are being received now.

NUCKACKER SUITE by P. L. Tschakowsky, Arranged for Piano Duet by William M. Felton—This four-hand version of the lovely NUCKACKER SUITE by Peter Illych Tschakowsky will take its place among the best recordings in this collection, for that outstanding musician, William M. Felton. That Mr. Felton bore in mind the richness of the original score is a sure sign of this forthcoming dual edition, ranging in difficulty from four to six, maintains the inherent harmonic flavor and colorings so much a feature of the orchestral version. The entire suite, beloved of audiences everywhere, will be contained in this publication, including the popular *Overture: March*; *Dance of the Candy Fairy*; *Russian Dance*; *Arabian Dance*; *Chorus*; *Dance of the Red Pipes*; and *The Waltz of the Flowers*.

Prior to publication, a single copy of this edition of the NUCKACKER SUITE may be ordered in advance of publication at the special Advance of Publication cash price of \$1.00, postpaid.

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach—Compiled and Edited by Edwin Arthur Kraft—Organ music edited by the distinguished organist, Edwin Arthur Kraft, has long been for church and school use, and students. It is certain that discriminating organists appreciate the necessary fingerings, pedalling, and the registration which have been provided with the editor's scholarly thought and care. Teachers will certainly want to add this book to their lists of teaching materials. Those wishing to subscribe for a single copy of this book should order now at the Advance of Publication cash price of 50 cents, postpaid.

TWELVE FAMOUS SONGS ARRANGED FOR PIANO—This collection, designed for the third and fourth grade pianist, promises to achieve lasting popularity by virtue of its outstanding content. Each of the numbers is a standard vocal favorite. In its own right, no view of the fact that the piano versions have been made to best bring out their musical

qualities, we anticipate a great success for the book as a whole. The numbers included are to be found in no other piano collection, since they are exclusive copyrights of The John Church Co., an affiliate of the THEODORE PRESSER CO. Among the well-known numbers to be found in this book will be Nevin's *Mighty Lak a Rose*; De Koven's *Recessional*; *The Green Cathedral* by Hahn; and MacFadyen's exquisite *Cran Song*.

A single copy of TWELVE FAMOUS SONGS ARRANGED FOR PIANO may be ordered now at the special Advance of Publication cash price of 60 cents, postpaid.

THE CHILD HANDEL (Little Dutch Dots of Famous Composers) by Lotie Elsworth Cuy and Ruth Mansuet—For regular readers of THE ERIC, and for those who are acquainted with the three previously published books in this series, no lengthy description of this book on the boyhood of Handel is necessary. In addition to its value as a means of instruction, the appreciation, the clever, easy-to-play arrangements of *The Harmonious Blacksmith*, *Musket in F*, *Hornpipe* for piano solo, and the *Heidelberg Chorus* as a piano duet, probably are the book's most interesting features.

In advance of publication a single copy may be ordered at the special introductory cash price, 20 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS by Clarence Kohlmann—The organist of limited experience will welcome this unique collection of favorite hymns arranged as organ solos with Hammond registrations added. Playing hymns from the short-score versions in which they appear in the hymn books is not always satisfactory, as many church organs have discovered when they became acquainted with Mr. Kohlmann's two fine volumes of piano transcriptions of favorite hymn tunes. Then, again, these arrangements enable the organist to supply a full, well-rounded accompaniment for congregational singing.

The twenty hymns treated in this book are outstanding favorites, and organists now have an opportunity of placing an order for a single copy of this collection at the special Advance of Publication cash price, 50 cents, postpaid.

REVERENT ANTHEMS by William Baines—Almost every church choir has in its repertoire some of Mr. Baines' excellent anthems. His selection of appropriate texts, his smooth flow of melody, and the full and satisfying harmonies with which he invests his original compositions are deeply appreciated by minister, choir, and congregation.

For this collection, which has chosen some time-tested favorites and also has written some attractive new anthems not hitherto published. The book should appear especially to the average voice choir. While the preparation of this book is in progress, choirmasters, organists, or others having in charge the selection of church music, may obtain single copies at the special Advance of Publication cash price, 25 cents, postpaid.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—The success accorded Mr. Kohlmann's CONCERN TRANSCRIPTIONS OF FAVORITE HYMNS created a natural demand for a duet collection of similar arrange-

ments. Now, in answer to this demand, we are making ready these TWENTY HYMNS, expertly arranged by the same skilled musician. While the content will be entirely different, this book will contain hymns equally well-known, and in fit desired. Among those included will be: *My Shepherd*; *My Shepherd*; *Nearer, My God, to Thee*; *In the Cross of Christ I Glory*; *O Perfect Love*; *When Morning Gilds the Skies*; *Rock of Ages*; *Abide With Me*; and *Work for the Night is Coming*, and twelve others.

A single copy of this book may be ordered now at the special Advance of Publication cash price of 60 cents, postpaid. The sale, however, is restricted to the United States and its possessions.

READ THIS AND SING! (Teacher's Manual) For Voice-Students, Chorus and Choir Singers, by Clyde R. Denger, Mus. Doc. In this book Dr. Denger has made an important contribution to the literature of the voice. It is a book of no small value, for it clarifies many phases of singing usually made vague by means of unnecessarily complicated terminology. The book is marked with a direct and common sense approach to voice study, and both teachers and students will appreciate the sound principles it sets forth and its wealth of practical hints.

THE TEACHER'S MANUAL enlarges upon the thirty-six lessons presented in the STUDENT'S BOOK, which already has its place in class and individual instruction. A study copy may be ordered now at the special Advance of Publication cash price of \$1.00, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Leading in popularity with readers all books currently offered in these notes, based on the number of orders received, the book being published this month has been hurried to completion in order to place copies in the hands of those who have proved the great demand that exists for it by their advance of publication orders. The special price offered now is withdrawn, and it is hoped that by the time this issue of THE ERIC reaches subscribers copies of the book will be ready for delivery.

PHRASES OF ADVANTAGE, For Class, Private, or Self-Instruction, by Rob Roy Peery, Mus. Doc. brings to every performer at the keyboard a simple, easy-to-follow course of instruction in this all-too-little-known art, accompanied by numerous models. It promises to become a handbook on the music rack of many a church organ, pianist, solo, especially those who aspire to serve as accompanists of singers and solo instrumentalists, will find it most helpful. Price, \$1.00.

COMBLES COLLEGE OF MUSIC—A complete musical education. Preparatory department for church, orchestra and degree. 161 Chestnut St., Philadelphia, Pa.

A Revealing New Book in Two Parts PARAGON OF RHYTHMIC COUNTING PARAGON OF HARMONIZING applied to FOUR KINDS OF ORGANIZATIONS and a Refresher circular. EPPA ELLIS PERFIELD 103 East 86th St. (Park Ave.) New York City

JULIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, President
INSTITUTE OF MUSICAL ART
GEORGE A. WEDGE, Dean
Individual vocal and instrumental instruction.
Instruction in theory, composition and music education.
Diplomas and the B. S. and M. S. Degrees.
Catalog on request.
120 Claremont Avenue Room 432 New York 27, N.Y.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
WARD LEWIS, Dean of the Faculty
BERYL RUBINSTEIN, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

WESLEYAN CONSERVATORY OF MUSIC—A DIVISION OF WESLEYAN COLLEGE
Institutional member of National Association of Schools of Music
Degrees: B. M. and A. B. with major in music
For Catalogue and Information address:
THE DEAN WESLEYAN CONSERVATORY MACON, GA.

SHENANDOAH CONSERVATORY OF MUSIC
Member National Association Schools of Music • Thorough instruction in all branches of Music • Degrees: B. M. and B. M. Ed. • Certificate in Church Music
Rates Very Reasonable
For full information address:
E. T. ANDERSON, Dean
Dayton Virginia

RIVERDRIVE SCHOOL OF MUSIC & ARTS
84 RIVERSIDE DRIVE
NEW YORK CITY
FREDERICK G. KOEHLER, Director
Darmstadt
Catalogue on request. Special Summer Session

Philadelphia Conservatory of Music
216 South 20th Street
FOUNDED 1877
Managing Director
Physician by the University of Pennsylvania
Courses leading to Degrees
BOSTON UNIVERSITY College of Music
Offering complete courses in Piano, Voice, Organ, and all branches of Music, and Preparation for the Ministry, Public School Music, Composition, Church Music, and all branches of Music. Bachelor of Music, Bachelor of Music Education, Bachelor of Music Business Administration, Bachelor of Music Therapy, and Master of Music Therapy. Catalogue, COLLEGE OF MUSIC, 150 Beacon St., Boston.

1945 Pictures-of Musical-Interest CALENDARS
(With Accompanying "Nuggets" of Music and Music Biography)
Each month a new picture.
The complete calendar for the year gives all of these interesting subjects:
The Child Handel—Peter Martin-Theresa
The Child Mendelssohn—English Channel
Wagner at Bayreuth
The Child Beethoven—English Channel
Handel and King George I of England
The Child Beethoven—English Channel
Anton Rubinstein Playing for Celebrities
Morning in the home of Chopin at the Piano
Beethoven at Count Reussensky's
These calendars have been made in the soft picture subjects and interesting and useful. Each month a new picture.
A dozen \$1.00
Calendar of current month and of preceding and following months show.
THEODORE PRESSER CO. PHILA. 1, PA.
1712 CHESTNUT ST.

Concise Index of THE ETUDE for 1944

Mineral, Canada	<i>Schubert</i>	May 275	"Was First Born, Hy-	<i>Howard</i>	May 28
Municipal Band an American					
Music		July 391	TEMPERATURE, Higher Insight	<i>Wagner</i>	Oct 67
Music American Doughboys Hear in			Time, Rhythmic and Pensive, Plus	<i>Wagner</i>	Oct 67
Music Brings Joy to the Coal Fields		Oct 532	German	<i>White</i>	Feb 7
Music Composition Institute . . .	<i>Seitz</i>	Aug 10	Time Value	<i>Hughes</i>	Jan 10
Music Education, Human Value of	<i>Anderson</i>	Jan. 18	Time in Choral Work, Secret of, of	<i>Wagner</i>	May 270
Count in	<i>Marion</i>	June 30	Time, Plastic Band and Tack	<i>Wagner</i>	May 270
Music for Four Hands	<i>Thomas</i>	Feb. 56	U. S. Soldiers Recieve Hyrn Bells	<i>Wagner</i>	Feb. 7
Music, "Greatest Stone in the World"	<i>Hughes</i>	Jan. 27	Violin Bowings, Light	<i>Wagner</i>	May 270
Music, Out of	<i>Wagner</i>	Apr. 438	Violin Bowings in "The Gardener," May	<i>Wagner</i>	May 270
Music Helps the Salvation Army	<i>Wagner</i>	Feb. 77	Violin's Forum	<i>Berlin</i>	Oct 6
Music in College Training	<i>Wagner</i>	July 377	Local Problems, Meeting Daily Over-	<i>Wagner</i>	Apr. 2
Music in the Chinese Theater	<i>Wagner</i>	Apr. 231	Violence	<i>Wagner</i>	Apr. 231
Music in South American	<i>Wagner</i>	Apr. 231	Violence, Beware of Discontent, Guard	<i>Wagner</i>	Oct 156
Music Lover's Bookish	<i>Wagner</i>	Oct 498	Wag Low Tone	<i>Wagner</i>	Oct 498
Music Manifesto, How	<i>Wagner</i>	Jan. through Nov.	Wagners'	<i>Wagner</i>	Oct 396
Music, Sending Industry to	<i>Wagner</i>	Jan. 17	Wagners'	<i>Wagner</i>	Aug. 437
Music, Setting Fire Fun for Children	<i>Wagner</i>	Apr. 215	"Winah, The," (Marie Bonnard)	<i>Wagner</i>	Feb. 91
Music Study for Children	<i>Wagner</i>	Sept. 516	World of	<i>Wagner</i>	Each issue
Music to Fit the	<i>Wagner</i>	Apr. 436	Worship	<i>Wagner</i>	Mar. 140
Music, Your Good Neighbors	<i>Wagner</i>	Jan. 7			
Musical		Nov. 471			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			
Musical vials of	<i>Wagner</i>	Jan. 216			
Musical	<i>Wagner</i>	Sept. 165			
Musical Fathers and Sons	<i>Wagner</i>	Oct. 576			
Musical Instruction in Wartime, Jan.	<i>Wagner</i>	Jan. 26			
Musical Memory, Creating a Durah	<i>Wagner</i>	Oct. 575			
Musical Ques	<i>Wagner</i>	Jan., Mar., Apr., May			
Musical Treasures, Untranslated . .	<i>Wagner</i>	May 268			

King. <i>Viennese Echoes</i>	Apr
Koehler. <i>Gay Humming Bird</i>	Jun
Kohlmann { <i>Star Kisses</i>	Feb
{ <i>Sun of My Soul</i> (trans.)..	Sep

[illegible]

Songs for Concert and Recital

NEW AND FAVORITE SELECTIONS FOUND ON THE PROGRAMS OF LEADING SINGER

By Olive F. Conway..... .5
Low

High	Medium	Medium	Low	Low
------	--------	--------	-----	-----

By Whittier Watts..... .5
High Medium

High Medium Medium Low Low

By Eugene Cowles..... .5
High Medium Low

By Dvorak—Arr. Fisher5
High Medium Low

By Graham Godfrey.....5

By William R. Spence.....5

By Frances McCollin.....65

by Wilfrid Watts.....51

By R. M. Stults.....	.50
High Medium Low	

By Garth Edmundson..... .35
Medium

By James H. Rogers..... .50

TO SOMEONE
By Geoffrey O'Hara 50

WHITE NOCTURNE
B. B. N. 12

Call Call Call Call

Theodore Presser Co., Distributors
1712 Chestnut Street, Philadelphia, Pa.

[illegible]

Oliver Ditson Co.
Theodore Presser Co., Distributors
1712 Chestnut Street, Philadelphia, I.Pa.



**Jascha Heifetz, painted for the Magnavox collection of great artists by Boris Chaitkin*

Recipe for a great violinist

"YOU always hear of the 'delicate, sensitive violinist,'" says Heifetz. "Well, I assure you that it takes the nerves of a bullfighter, the digestion of a peasant, the vitality of a nightclub hostess, the tact of a diplomat and the concentration of a Tibetan monk to lead the strenuous life of a concert violinist."

And after all, who should know better than Jascha Heifetz? Born in Russia 43 years ago, he cannot remember when he did not know how to play the violin, for he learned at the age of three on a quarter-size instrument.

At seven, he made his debut—and has been self-supporting ever since! His concert career has

taken him four times around the world—and he estimates that he has played over 75,000 hours and has traveled over 1,500,000 miles in every type of vehicle from airplane to rickshaw.

Today he keeps an extensive concert schedule—and also gives numerous performances to service men in camps and overseas. He believes that in wartime music is important. "In these days," he says, "I feel that my audiences are really with me, that we are as one, enjoying a brief escape from realities."

When Jascha Heifetz plays, he uses his precious Guarnerius violin dated 1742—or his Stradivarius made in 1731. When he listens to re-

corded music, his instrument is the Magnavox.

To enjoy to the full one of Heifetz's masterly recordings hear it played by the radio-phonograph he prefers above all others. So beautifully does the Magnavox reproduce great music, that Kreisler, Horowitz, Beecham and Ormandy have joined Heifetz in choosing it for their own homes.

***Send for Reproductions of Paintings:** Set of ten reproductions of paintings from the Magnavox collection—size 11¼" x 9", suitable for framing.—50¢ at your Magnavox dealer. Or send 50¢ in War Stamps to Magnavox Company, Department ET12, Fort Wayne 4, Indiana.

Magnavox. *The choice of great artists*
RADIO PHONOGRAPH



MAGNAVOX FM

To appreciate the marked superiority of the Magnavox listen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction qualities required to take full advantage of FM broadcasting are inherent in the Magnavox radio-phonograph.



Buy that extra War Bond today.